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AMBASSADORS (West-street). — "The Little Brother," 7.30; Mon., Wed., Sat., 2.30. Reg. 2890.
APOLLO (Shaftesbury-avenue). — "Inside the Lines," 2.30 and 8. Gerr. 3243.
BORO' (Stratford, E.).—"My Lady Frayle," 7.30; Mon., Wed., Sat., 2.30. East 897.
COMEDY (Panton-st.).—"Bubbly," 7.45; Mon., Fri., Sat., 2.15. Gerr. 3726.
CRITERION (Piccadilly-circus). — "A Little Bit of Fluff," 8. Mon., Wed., Thurs., Sat., 2.30. Reg. 3365 and Gerr. 3844.
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PALACE (Shaftesbury - avenue). — "Pamela," 7.45 (Mon., 8); Mon., 2; Wed., Sat., 2.30. Gerr. 6834.
PLAYHOUSE (Charing Cross).—"The Yellow Ticket," 2.30. Mon., Thurs., Sat., 8. Gerr. 3970.
PRINCE OF WALES' (Piccadilly Circus).—"Flora," 7.30. Mon., Wed., Thurs., Sat., 2. Gerr. 7482.
PRINCES (Shaftesbury-avenue).—"Yes, Uncle," 7.30. Mon., Wed., Thurs., Sat., 2. Gerr. 7482.
QUEEN'S (Shaftesbury-avenue).—"Brewster's Millions," 2.30 and 8. Gerr. 9477.
ROYALTY (Dean-st.). — "The Prime Minister," 7. Mon., Thurs., Sat., 2. Gerr. 3666.
ST. JAMES'S (King-street). — "Valentine," 2.30. Sat., 7.15. Gerr. 3903.
ST. MARTIN'S (West-st., Shaftesbury-av.).—"Sleeping Partners," 8.30. Mon., Thurs., Sat., 2.30. Gerr. 1243.
SAVOY (Savoy-court, W.C.).—"Nothing but the Truth," 8. Mon., Wed., Thurs., Sat., 2.30. Gerr. 3366.
SHAFTESBURY (Shaftesbury-av.). — "Arlette," 5.30. Mon., Wed., Sat., 2.
VAUDEVILLE (Strand). — "Cheep," 8. Mon., Tues., Thurs., Sat., 2.15. Gerr. 3815.
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ALHAMBRA (Leicester-square).—"The Bing Boys on Broadway," 7.40 (Mon. 8.15). Wed., Thurs., Sat., 2; Monday, 2.15. Gerr. 5064.
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EMPIRE (Leicester-sq.).—"The Lilac Domino," 7.30 (Mon. 8.15). Mon., Wed., Sat., 2.15. Gerr. 3827.
HIPPODROME (Leicester-square). — "Box o' Tricks," 2.30 and 8.15. Gerr. 650.
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FIRST NIGHTS OF THE WEEK.

"THE PRIME MINISTER."

Play in a Prologue and Four Acts, by Hall Caine, Produced at the Royalty Theatre on Saturday, March 30.

The Rt. Hon. Sir Robert Temple — C. M. Hallard
Lord Burnley — Vincent Sternroyd
Mr. Dundas — Howard Sturge
Sir Richard Carfax — H. A. Young
Mr. Hallam — Ernest Ruston
Sir Malcolm Clark — Allan Jeayes
Galloway — Gilbert Porteous
Dr. Gottfried Schiller — Henry Vibart
Friedrich Schiller — A. B. Imeson
Otto Schiller — Wilfred Fletcher
Dr. Hoffmann — Arthur Ewart
Lady Dorothy Nugent — Joy Chatwyn
Peggy — Vesta Sylva
Mrs. Schiller — A. B. Tapping
Freda Michel — D. Holmes-Gore
Margaret Schiller — Ethel Irving

The new piece produced at the Royalty on Saturday has been described as a spy drama, but it is scarcely that, because the lady who, in a spirit of revenge, resolves to fill this, generally speaking, odious rôle, is detected, and her spying campaign frustrated before she can start it. More to the point is the fact that the new play is melodrama pure and simple, with some of the common weaknesses of this particular brand of stage production. Overlook these weaknesses and "The Prime Minister" is a fairly satisfactory piece of work, the author showing the skill of an old hand in the handling of his story, which is carried along with a briskness of movement that is all in favour of successful results.

The prologue opens with the country on the verge of another great war, and the members of the Cabinet, with the Prime Minister, Sir Robert Temple, at their head, are awaiting in painful suspense the message from the Embassy, which will announce that the tension is at an end, and the threatened terrible conflict averted. The non-arrival of the expected despatch means that the worst has happened.

The first scene which really grips the audience comes in the second act. Freda Michel, a Swiss girl, has been engaged as governess to Sir Robert's little motherless girl, but in pursuance of the scheme of revenge already mentioned, her place is taken by Margaret Schiller. Sir Robert is informed by the Chief Commissioner of Police that the new arrival in his household is an imposter and the member of an enemy alien family. The girl breaks down under the severe cross-examination of the Prime Minister, who has evidently had experience at the Bar, and she is compelled to admit that she is Margaret Schiller. Her father died while suffering imprisonment as a dangerous enemy alien, and she learns that after admitting his guilt, his life was spared through the intercession of Sir Robert himself. He compels her to take a solemn oath that she will have nothing more to do with her relations, and retains her in his service.

In the meanwhile the murder of the Prime Minister is being plotted by Margaret's uncle, Dr. Schiller, a Professor of music, and some of his fellow countrymen in London, and as the result of a lottery it falls to young Otto Schiller to commit the deadly deed, his sister Margaret to act as his accomplice. This leads up to the final scene, the Prime Minister's residence, where Margaret, entering the semi-darkened room, is mistaken by Otto for Sir Robert and shot, the girl thus purposely making the supreme sacrifice of her own life for that of the man she has learned to love.

The author was fortunate in having secured Miss Ethel Irving for the part of Margaret Schiller, because she was able to give reality and vitality to a character that requires very tactful handling. Miss Irving was at her best in the second act, when the undeniably powerful scene with Sir Robert takes place; but all through the play she sustained her reputation as an actress of strongly emotional parts. Another excellent selection was Mr. C. M. Hallard for the rôle of Sir Robert Temple. He made the Prime Minister just the gentleman of distinguished appearance and quiet dignified manner he should be, at the same time giving natural expression to his deep love for his dead wife and his living child, a part delightfully played by little Vesta Sylva. An excellent representative of Dr. Gottfried Schiller was seen in Mr. Henry Vibart, the son Friedrich, another of the conspirators, being well acted by Mr. A. B. Imeson. Mr. Wilfred Fletcher as Otto fully realised the avenging young German; Mr. Vincent Sternroyd was impressive as Lord Burnley; other of Sir Robert's colleagues being carefully represented by Messrs. Howard Sturge, H. A. Young, Ernest Rushton, and Allan Jeayes. Mr. Gilbert Porteous gave a humorous sketch of the pompous butler Galloway. Miss Joy Chatwyn was a pleasing Lady Dorothy Nugent, Sir Robert's sister-in-law, and deserving of favourable mention was the Mrs. Schiller of Mrs. A. B. Tapping, and the girlish Freda Michel of Miss D. Holmes-Gore. At the close an apology was made by Miss Irving for the absence of Mr. Hall Caine, who was suffering from a cold.

At the Theatre Royal, Bath, on Good Friday, a very successful concert was given in aid of the Bath Branch of the National Union of Railwaymen's Widows' and Orphans' Fund, when £114 was realised. The performance was the "Messiah," and such distinguished personages as Lord Claud Hamilton, Mr. Lowther (Speaker of the House of Commons), and Mrs. Lowther were among the audience. By the kindness of Mr. Arthur Carlton (the Mayor of Worcester), the use of the theatre was entirely free of cost.

"BY PIGEON POST."

Play, in Three Acts, by Austin Page, Produced at the Garrick Theatre on Saturday, March 30.

Blondel — Hubert Willis
Laeken — A. E. George
Captain Paul Chalfont — Arthur Wontner
Madame Chalfont — Kate Phillips
Major Pierre Vaudry — Hugh Buckler
Dr. Marie Latour — Madge Titheradge
Colonel Laroque — A. S. Homewood
Margot Latour — Dorothy Lane
General Delapierre — C. V. France

The disappearing document, upon which the popular playwright relies so frequently for inspiration, is utilised under fresh circumstances in the new play at the Garrick, for it is the arrival of a carrier pigeon bringing a dispatch from the German Frontier that provides the most thrilling scene of the play. The author has the capacity to write brightly, and while preserving the romantic character of his story, has lightened it with agreeable comedy.

The pigeon post office, installed in an old chateau in French Lorraine, is controlled by Captain Paul Chalfont, while Major Vaudry, his brother officer, has charge of the wireless section, and is in the pay of Germany. Paul's feathered messengers are long overdue, and he is confronted with the prospect of being relieved of his duties. When eventually the pigeon makes its appearance, it is surreptitiously secured by Laeken, a trusted orderly but really a German spy, and Paul is discredited. Rather than face the ignominy that awaits him, Paul determines himself to cross the enemy lines, to bring back news of their movements, and Vaudry, in league with Laeken, directs the latter to accompany the Captain.

Paul is successful in his mission, but returns with his memory apparently a complete blank, Laeken producing a letter from a military hospital declaring that Paul is suffering from shell shock. All attempts to restore Paul to his senses are in vain, even the efforts of Dr. Marie Latour, to whom he had been betrothed, being unavailing. It is not until Paul has unmasked the traitor Frenchman and the German spy that he confesses that he has been acting all the time, and that he is in full possession of his faculties. The third act is in the nature of an anti-climax, and consists of the cross-examination of Laeken, who lies without limit, and the suicide of Major Vaudry who breaks away from the guard to end his life by jumping from the wireless observation tower.

Thoroughly absorbed in the play, the audience expressed their satisfaction in many "curtains" after each act, and well were they deserved by the various players. Miss Madge Titheradge has never looked smarter than in the blue-grey uniform of the French Army, and though the part gave her no great opportunities, she acted with her accustomed skill and variety of expression. Her partner in popularity was Mr. Arthur Wontner, who played the hero artistically, gaining the entire sympathy of the house for the tribulations of the gallant officer against whom the forces of villainy are so determinedly arrayed.

The sinister attributes of Laeken were eloquently portrayed by Mr. A. E. George, who left no possible doubt as to the spy's depravity. Mr. C. V. France could not be other than perfect as a French general, whose stern sense of duty becomes susceptible to the fascinations of his lady chauffeur, a part played with winning grace by Miss Dorothy Lane, who brightened every scene in which she appeared. Mr. Hugh Buckler removed the recreant Major as far as possible from the melodramatic mould, while remaining true to the part; and as Madame Chalfont, Miss Kate Phillips delivered a series of sentences, each one of which secured a laugh. Mr. A. S. Homewood and Mr. Hubert Willis did valuable service as a colonel and a sergeant of the French Army.

The play has all the elements of popularity, and when the author was hustled on to take a call at the close, his reception was wholly gratifying.

EDGAR WHITE.

"THREE MONTHS."

A "Revusical Farce," in Three Acts, by Clare Elstob and Marguerite Storr, Produced at the Margaret Morris Theatre on Saturday afternoon, Mar. 30.

Peter Austin — Bernard Nichols
Miss Milligan — Norah Shone
Yvonne de Perault — Mabel North
Rev. Samuel Brewster — Herbert Marshall
Francis Mackintosh — E. L. Noel
Hannah Wheeler — Hazel Wake
Diana Laws — Agnese De Liana

The idea of the "revusical farce" was that an aunt of some of the characters had died and left a will wherein were substantial legacies to be paid them on certain obscure conditions contained in a sealed envelope. There were the legatees-to-be, all very "hard up"; and at the end the envelope was opened—the only remaining chance of a "situation" to give us something at any rate to approve of—but nothing happened. There was, in effect, no plot and no characterisation, the only notable feature being the ladies' dresses, beautifully designed by Miss De Liana. The performance was preceded by a Luigini dance by Miss Eleanor Neville, and during the third part there were one or two original musical numbers.

THE IRISH PLAYERS.

The spring has once again brought a company of the ever-delightful Irish Players, headed by Mr. Arthur Sinclair, to the Court Theatre. The first of the two new plays produced on Monday night is a richly amusing farce in one act, by Thomas King Moylan, entitled

"TACTICS."

James Cullinan — Mr. J. A. O'Rourke
Bridget Cullinan — Miss Kathleen Drago
Mike McMahon — Mr. Sydney J. Morgan
Mrs. Mary Webster — Miss Nora Desmond
"A Rolling Stone" — Mr. Arthur Sinclair

James Cullinan and his sister Bridget, the age of both being somewhere in the neighbourhood of forty-five, are a bachelor and spinster who keep house together. Thoughts of the attractive Widow Webster have inspired James with a desire for matrimony, but he lives in fear and trembling of the iron-willed Bridget, whom he knows would regard his wish with anything but approval. He discusses his difficulty with his friend Mike, and eventually it is decided to get Bridget herself married, or, at all evets, to think that she is going to be. By a lucky coincideace there arrives at the cottage a man of the very type to carry out the plan, a person who at the moment is little better than a gentleman of the road. He, however, possesses "the gift o' the gab" and decided histrionic ability. How the scheme is rehearsed, and how it fails, it would be a pity to describe. Mr. Arthur Sinclair has a fine part as the seedy gentleman, and plays it with an air of grandiloquence that is most comic. Mr. O'Rourke and Mr. Morgan also play excellently. The ladies' parts are not particularly good, but are well acted by Miss Drago and Miss Desmond.

The second play is a three-act comedy by Susanne R. Day and G. D. Cummins, entitled

"FOX AND GEESE."

Malachi Phelan — Mr. Arthur Sinclair
John Fitzgibbon — Mr. Sydney J. Morgan
Mary Fitzgibbon — Miss Nan Fitzgerald
Biddy Maguire — Miss Nora Desmond
Timothy James Maguire — Mr. Harry Hutchinson
Katie Downey — Miss Kathleen Drago
Maurice Downey — Mr. J. A. O'Rourke

This play also is almost entirely concerned with the subject of matrimony and its effect upon several of the inhabitants of an Irish village. Malachi Phelan, a self-centred bachelor of between forty and fifty, is the supremely eligible gentleman of the locality. Although he has a frequently expressed dislike for women, he is much sought after—indeed, worried, by the attentions of the fair sex. The only lady who will apparently have "none of him" is Mary Fitzgibbon. Mary is an attractive girl, with a very good opinion of herself, and her material demands, as regards a suitor, can apparently only be fulfilled by the aforesaid Malachi, for whom she professes nothing short of contempt. Malachi, however, promised his mother that he would not marry without her consent, and as the old lady "popped off" suddenly, he regards himself, without regret, as a permanent bachelor. The real desires of the chief characters are not always apparent, and there is a certain sameness about the situations and dialogue of the three acts; but, nevertheless, the play is pleasantly entertaining. Mr. Arthur Sinclair gives proof of his versatility by his amusing performance as Malachi; Mr. Morgan and Mr. O'Rourke are again excellent; and Mr. Harry Hutchinson is very entertaining as the youth to whom Mary's heart is really given. Miss Nora Desmond and Miss Kathleen Drago give valuable assistance as a couple of village women. Miss Nan Fitzgerald, a girl of remarkable and typical Irish beauty, played the part of Mary Fitzgibbon very neatly.

BEECHAM OPERA SEASON.

Until last week's Drury Lane performance—on the 26th—the Beecham Company have not given "Carmen" in London since their Shaftesbury days at the end of 1915. Then, as now, three of the chief parts were in the hands of Miss Doris Woodall, Mr. Webster Millar, and Mr. Herbert Langley. If memory may be trusted, Miss Woodall has somewhat toned down the earlier wild and reckless spirit of Her Carmen. In fact, her first scene and the Habanera seemed rather tame and uncertain. Later she found her grip, and afterwards played through to the end with all the cleverness and resource gathered from her long experience of the part.

Mr. Webster Millar played with a passionate sincerity that carried conviction. His was the real José of Merrimée's history. And he gave us—in the Flower song—one of the most satisfying bits of singing heard this season. Mr. Langley's Escamillo suggests much of the coarse strength of the dominator of wayward woman. Zuniga was humorously acted and excellently sung by Mr. Foster Richardson; Miss Caroline Hatchard's singing of Micaela's aria; and the quintette, which was a tour de velocité on the part of Miss Woodall, Miss Clytie Hine (Frasquita), Miss Elsie Wynn (Mercedes), Mr. Frederick Ranalow (El Dancaïro), and Mr. Sydney Russell (El Remendado). The chorus sang with spirit, but got out of hand now and then.

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MR. W. V. GARROD.
Plays and Tours.
15th consecutive year.
"The Heart of a Thief," "A Love Marriage," "A Pitman's Daughters," "The Millionaire and the Woman," "A Wife for a Day," "Love Levels All Ranks," "The Prodigal Parson," &c.
Vacant dates, April 15 (?), May 13, 27.
New production shortly:
"The Admiral's Daughter,"
an original drama by
W. V. GARROD.
Address until Saturday, King's Theatre, Gainsborough; then, 94, Kennington Park-road, London, S.E. 11.

MURRAY KING & CHARLES CLARK'S COMPANIES.
"ROMANCE,"
By Edward Sheldon.
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By Michael Morton.
(By arrangement with Mr. Frank Curzon and Miss Gladys Cooper.)
M. K. and C. C. wish to secure lease of any good provincial theatre.
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Twelfth year with Ibsen's Plays.
On tour.

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Dis., Lead, Heavy Lead, or Bus. Management. This and next, 89, Warwick-street, Hulme, Manchester.

MISS EDITH BLANDE.
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"Out of Hell." On tour.

MISS LILIAN CHRISTINE.
"Seven Days' Leave."
April 1, P.O.W., B'ham. Dis. May 25.

MISS MARIE CORRI,
Thanks Frank Fenton, Esq., for a month's comfortable engagement. Disengaged April 8, Character parts, Comedy, or Pathos. 14, York-road, Littlehampton. Good offers invited.

MISS MARGARET DAVIDGE,
Disengaged April 8. Comedy, Character, and Boys. Palladium, Littlehampton; next, 7, Vineyards, Bath.

MISS MARGARET EMDEN.
Touring the Camps.
Irene, in "A Pair of Silk Stockings."
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(Mrs. Arthur Lyle), disengaged, Comedy. Character, Grande Dames. Address, 55, Queen Charlotte-street, Queen-square, Bristol.

MISS CLAUDIA GUILLOT.
Disengaged.
Address, 5, Loraine-mansions, Holloway.

MISS ESTHER McPHERSON.
Susan, in Mr. Horace Hodge's "Grumpy" Co. This week, West Pier, Brighton.

MISS LILIAN WARDE.
Mrs. Moxon, in "Capt. Drew on Leave." Palace, Watford.

MR. CYRIL AUSTEN-LEE.
Sir Reginald Belsize, "The Marriage of Kitty." Next week, H.M. Theatre, Dundee.

MR. J. HASTINGS BATSON.
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MR. TOM BLACKLOCK,
Disengaged.
This, Empire, Cardiff.

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Light Comedy Juvenile.
At liberty now.
Light Comedy Juvenile.
Good offers invited.
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Leads. Offers invited. C/o Duncan, 7, South Tay-street, Dundee.

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Character, Comedy, Old Men.
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"Mr. R. H. Lace's Biondello is perfect." Arrangements complete. A.A.

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Invites offers.
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C/o G.P.O., London.

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Juvenile. 12, Lissenden Mansions, Highgate-road, N.W. 5.

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COMPANIES WANTED.

MILTON BODE AND EDWARD COMPTON'S THEATRES.

WANTED, First-class Companies for
COUNTY THEATRE, READING.
June 17, 24, Aug. 26, Sept. 23, 30, Oct. 7, Nov. 4, on.

OPERA HOUSE, LEICESTER.
Oct. 14, 21, Nov. 4, 11, Feb. 3, 17, on.

ROYALTY THEATRE, CHESTER.
Aug. 19 (3 nights), Sept. 2, 16, Nov. 18, Dec. 9, Jan. 13, 27, on.

HUDDERSFIELD.
May 27, June 3, Aug. 26, Sept. 2, 9, 30, Oct. 21 Nov. 18, Dec. 9, Christmas, on.
Good Revues, Twice Nightly.

OPERA HOUSE, NORTHAMPTON.
The Opera House is the only building in Northampton holding a Dramatic Licence.
June 3, 17, 24, Sept. 2, 30, Oct. 7, 28, on. (Big attraction required for Christmas, 9 nights).

THEATRE ROYAL, LEICESTER.
June 10, 17, 24, Aug. 5, 12, Oct. 14, 21, on.
Add., MILTON BODE, Theatre, Reading.

EDWARD COMPTON'S THEATRE.
WANTED, First-class Companies for KENNINGTON THEATRE, S.E.
Spring complete. Now booking Autumn.
EDWARD COMPTON. Tel., Hop. 1004.

WANTED, First-class Attractions.
COUNTY THEATRE, BEDFORD.
July 1, 8, 29, Aug. 19, Dec. 9.
GRAND THEATRE, LUTON.
July 22, Oct. 28, Nov. 18, Dec. 16.
THEATRE ROYAL, CANTERBURY.
May 13, 27, June 3, 10, Aug. 12, Sept. 16, on.
No Dramas or business through agents.
E. G. FALCON.
Hotel, Glenmoriston, N.B.

ROYAL ARTILLERY THEATRE AND OPERA HOUSE, WOOLWICH.
Lessee and Manager, F. R. Littler.
WANTED, First-class Attractions only.
Vacant dates, June 3, 10, 17, July 29, Aug. Bank Holiday, Aug. 26, Sept. 9, onwards, with exceptions. Best Attractions Booked and Rebooked.
Re dates, JAY and MANN.

BRIXTON THEATRE.
WANTED, First-class Attraction, April 22, May 6, 13, and onwards, with exceptions.
FREDK. MELVILLE.

DALSTON THEATRE, N.E.
Lessee and Manager, J. Lanston Lee.
WANTED, big Attractions, May 6, 13, and onwards. Also big attraction only for Autumn Season.

WANTED, first-class Attractions for Artillery Theatre, Woolwich, June 3, 10, 17, 24, July 29, August Bank Holiday, onwards. Communicate, CHARLTON MANN, Adelphi Theatre.

Theatre Royal, Glossop.
WANTED, Strong Attractions, April 22, May 6, 20, 27, onwards. SINCLAIR NEILL.

EMPIRE THEATRE, SWINDON.
WANTED, First-class Musical Attractions, Once or Twice Nightly, Aug. 5 (?), 12 (?), Sept. 23, 30, Oct. 7, 14, Nov. 4, 18 (?), 25, Dec. 2, 9, 15, 30, Jan. 6, 13, 20, 27, Feb. 3, 10, 17, 24, on, with exceptions. ALFRED MANNERS as above.

GRAND THEATRE, RHYL.
WANTED, Special Attractions for July 1, 8, Aug. 22, Sept. 16.
SAMUEL THORNLEY, Manager.

WANTED, First-class Companies, May 6, and on.
Apply,
Theatre Royal, Wexford.

QUEEN'S THEATRE, FARNWORTH, BOLTON.
WANTED, First-class Attractions, Musical, Dramatic, Revue, Variety, April 22 (?), May 20 (?), June 3, 10, 17.
POWELL,
Queen's Theatre, Farnworth, Bolton.

GRAND THEATRE, FALKIRK, N.B.
Managing Directors,
R. C. Buchanan and Stanley Rogers.
WANTED, High-class Attractions, Sept. 9, Oct. 7, 14, 21, 28, Nov. 11, 25, Dec. 2, 9, 16.
STANLEY ROGERS,
Theatre Royal, North Shields.

WANTED, Wanted, Companies.
THEATRE ROYAL, COATBRIDGE.
May 20, 27, June 3,
Aug. 5, 12, 26, Sept. 2.
STANLEY ROGERS, T.R., North Shields.

WANTED, Musical Comedy or Revue, April 29. MANAGER, Alexandra Theatre, Pontefract.

EMPIRE THEATRE, BARNSLEY, and THEATRE ROYAL, MERTHYR.
WANTED, for Barnsley, May 6, 27, and later dates, First-class Companies. Wanted for Merthyr, Big Attractions, June 10 and later dates. WILL SMITHSON, Empire, Barnsley.

THEATRE ROYAL, LEEDS.
WANTED, Strong Twice-nightly Attraction for May 20.
Unexpectedly vacant.
FRANCIS LAIDLER, Alhambra, Bradford.

HARROGATE and SCARBOROUGH GRAND OPERA HOUSES.
WANTED, First-class Attractions (musical preferred), May 13, onward.
Apply,
WILLIAM PEACOCK,
Theatre,
Harrogate.

THEATRE ROYAL, LEAMINGTON SPA.
WANTED, No. 1 Musical Comedies,
No. 1 West End Plays,
No. 1 Revues,
Once nightly.

Wanted, April 18 (3 nights and Matinée), May 9 (3),
May 27 (week),
June 3 (3).
Bookings for this month:
"Wanted a Husband," "Seven Days' Leave," "Maid of the Mountains," "The Better 'Ole," "Peg o' My Heart" (3rd visit). All communications, C. WATSON MILL, as above.

WANTED, Revue or strong Dramatic Attraction, Empire, Barby, Monday. HIPPET, Theatre, Chiltern.

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING CIRCUIT.
WANTED, High-class Attractions, DEVONSHIRE PARK THEATRE, EASTBOURNE.
June 13 (3), July 1, 8, 15, 22.
GAIETY THEATRE, HASTINGS.
May 1, (4), June 10 (3), July 8, 16, 22.
PLEASURE GARDENS T., FOLKESTONE
Dec. 2, 9, 16.
London Representative for W. W. Kelly, and Opera House, Blackpool.
H. W. ROWLAND'S AGENCY,
52, Shaftesbury-avenue, W. 1.
'Phone, Regent 1651. Wires, "Topobill, Piccy, London."

ARTHUR CARLTON'S THEATRES.
WANTED, Companies.
THEATRE ROYAL, WORCESTER,
Nov. 18, 25, Dec. 2, 9, 16.
THEATRE ROYAL, BATH,
May 6, Dec. 2, 9, 16.
KING'S THEATRE, GAINSBOROUGH,
Vacant, first three nights of each week, May 27, Aug. 12, 19, 26, Sept. 2, 9, 16, 23, 30, Oct. 7, 14, 21, 28, and onwards, with exceptions.
EMPIRE, WORCESTER,
(Arrangements complete).
THEATRE ROYAL, TONYPANDY,
Spring and Autumn Vacancies.
THEATRE ROYAL, BARRY,
Spring and Autumn Vacancies.
KING'S ELECTRIC THEATRE, BARRY
(Arrangements complete).
All other communications to
ARTHUR CARLTON, Colehurst, Worcester.

WANTED, First-class Attractions only,
T.R., DUBLIN.
G.T., DUBLIN.
O.H., BELFAST, April 29, May 20,
O.H., CORK,
Aug. 5 (?).
G.T., SWANSEA.
L.T., NEWPORT.
G.T., SOUTHAMPTON.
T.R., BOURNEMOUTH.
Apply,
THE FREDK. MOUILLOT OFFICES,
1 and 2, King-st., Covent Garden, W.C. 2.

ROYALTY THEATRE AND OPERA HOUSE, BARROW-IN-FURNESS.
Lessee and Manager, Mr. Hugh Robertson.
WANTED, Wanted, Wanted,
First-class Attractions (Musical preferred), for the following dates:—
Sept. 23, Oct. 7, 21, and on,
with exceptions.
Applications re dates to HUGH ROBERTSON, Theatre Royal, Jarrow.

WANTED, Good Companies, once nightly, for the Theatre Royal, Bolton, April 22, May 20.
Apply, J. F. ELLISTON, Theatre Royal, Bolton.

THEATRE ROYAL, HANLEY.
WANTED, First-class Attractions, twice nightly, June 10, onwards, with few exceptions; also once nightly, autumn dates. C. G. ELPHINSTONE.

NEW THEATRE ROYAL, WINDSOR.
Manager, Mr. J. E. Bull.
All dates filled up to and including Sept. 16.

WANTED, First-class Attractions.
Sept. 23, on,
with one or two exceptions.

WANTED, Company
to play twice nightly,
April 29 and May 6.
Alexandra Theatre, Birmingham.

WANTED, Revue or Strong Dramatic Attraction, Monday next, April 8, and on, Empire, Early. This week, Harry Joseph's "Mother Goose" Panto., to whom refer. Wire. Wire. Wire, for Monday, to WILLIAMS, Public Hall, Clitheroe.

NEW THEATRE, OXFORD.
WANTED, High-class Attractions,
June 10, twice nightly.
June 10, twice nightly.
June 17 (3), twice nightly.
June 17 (3), twice nightly.
Apply, S. C. DORRILL.

THEATRE ROYAL, ALDERSHOT.
WANTED, First-class Attractions (Musical preferred), through transferring June 3 and 17.
C. SOUNES, Empire, Kingston.

PAVILION THEATRE, MILE END, LONDON, E.
PAVILION THEATRE, MILE END, LONDON, E.
PAVILION THEATRE, MILE END, LONDON, E.
WANTED, First-class Revue, to open Monday, April 22; only first-class production entertained. Apply, DE FRECE'S AGENCY, 53a, Shaftesbury-avenue, London, W. 1.

PALACE THEATRE, GLOUCESTER.
PALACE THEATRE, GLOUCESTER.
WANTED, Wanted, Wanted, Wanted,
April 22,
April 22,
April 22,
Good Musical Comedy,
Revue,
Or Drama,
Once or Twice Nightly.
Big week's business for good attractions.
Wire,
POOLE,
Palace Theatre,
Gloucester.
Telegrams, "Dates, Gloucester."
Telephone, 176 Gloucester.

WANTED, Brilliant Attraction, May 13, for GRAND THEATRE, OLDHAM. Also for Autumn dates.
Musical preferred.
E. DOTTRIDGE,
63, Union-street West, Oldham.

For other Companies Wanted, see Displayed Wanted Section.

THEATRES WANTED.

"UNCLE TOM'S CABIN."
WANTED, April 29 May 6, to follow Royal, Edinburgh.
CHARLES HARRINGTON,
26, Bath Lane-terrace,
Newcastle-on-Tyne.

J. PITT HARDACRE'S "EAST LYNNE."
Bullock version.
Special printing. Good cast.
An assured success.
WANTED, April 15 and on (North preferred). Coms., C. STANLEY GORDON, 215, Brunswick-street, C.-on-M., Manchester.

"Ann" (6th year) and "Beecham (3rd year).
WANTED, Apr. 29, May 20, July 22, Aug. 19. HALDANE CRICHTON, 4, Electric Mansions, Brixton, S.W.

"THE BETTER 'OLE."
"THE BETTER 'OLE."
"THE BETTER 'OLE."
WANTED, a First-class Theatre in the Midlands for April 22, vacant through obliging. Apply, FRED. FREDERICKS, 73, Romford-road, Stratford, E. 15. Telephone, 1466 East. Telegraphic address, "Abrahmend, Strat, London."

THEATRES WANTED.

"Lend Me Your Husband,"
New Original Farcical Comedy, by Zoe Herbert.
A Sparkling Attraction, First-class Efficient London Company.
WANTED, May 13, 27, June 17, 24, onwards, with exceptions. Apply for dates to FRED GRIFFITHS, 139, Alexandra-rd., Wimbledon, S.W.

"HINDLE WAKES."
"HINDLE WAKES."
"HINDLE WAKES."
7th year of continuous touring. Two First-class Companies booking for Autumn and Spring.
WANTED, May 6, 13, July 29, few later dates, including Christmas.
EDWIN T. HEYS, Mile End, Stockport.

J. FORBES KNOWLES' REPERTOIRE CO.
"GAYEST OF THE GAY,"
"EAST LYNNE," "GARRICK,"
"THE STEPMOTHER," &c.
WANTED, May 20, 27, and onwards.
Can entertain good theatre for stock.
One Play or more per week.
Full pictorials for each play.
KNOWLES,
T.R., Leicester.
Next, Palace, Nelson.

Gerald Mount's Revue.
Gerald Mount's Revue.
"GRANNY'S JUBILEE."
"GRANNY'S JUBILEE."
WANTED, April 8, to precede Shrewsbury, also April 22, to precede Newcastle.
First vacant date after 24 successful weeks' run.
10 Principals, 12 Adults, and the Juvenile Premiers, staging 25 in all.
In addition,
Grand Vocal Production,
"THE ROSARY." "THE ROSARY."
With tableaux of A Human Cross.
The "Tit-bit" of any music hall production.
Special Pictorial Printing by Willsons, Leicester, and Cookes, Leeds.
Wire for Monday, GERALD MOUNT, Coliseum, Kettering.

VIVIEN CARTER presents CARTER LIVESEY in
"THE JOY GIRL."
"THE JOY GIRL."
An entirely New and Original Musical Fantasy.
Including the famous Comedy Skit, "THE WOULD-BE ACTORS."
As played at the Palace Theatre, W.
Full of Comedy, New Songs, and Speciality Dances.
Pretty girls, new dresses, 3 scenes (full sets).
WANTED Known, rapidly booking. Only few vacancies.
This week, Theatre Royal, North Shields.

"Monty's Flapper."
Entire Apollo Production.
WANTED, April 29, May 20, June 10, Aug. 5, 12. HALDANE CRICHTON, 4, Electric Mansions, Brixton, S.W.

WANTED, April 15, 22, "Captain Drew on Leave." THOMPSON, 2, Barcombe-avenue, Streatham Hill, S.W.

"HOUP-LA"
(Once or Twice Nightly).
The successful Musical Production from the St. Martin's Theatre.
Entire London production carried.
WANTED, April 15.
Also a few good Summer and Autumn Dates.
Wire or write,
W. FOSTER HORSFIELD,
Suite 17 and 18, 26, Charing Cross-rd., W.C. 2. 'Phone: Regent 208.

WANTED, for "INSIDE THE LINES" CO., Thursday, Friday, and Saturday, April 18, 19, 20, between Cambridge and Swindon. Wire, BERNARD HISHIN, Opera House, Buxton.

WANTED Known,
Unexpectedly Vacant,
"MOTHER'S CRUCIFIX," Repertoire,
April 8, 15.
Wire, BROWN,
Empire, Porth.

WANTED, April 8, "Captain Drew on Leave," "The Mollusc," "Cousin Kate."
A. THOMPSON,
Lyceum Theatre, Ipswich.

WANTED, Monday next, April 8, also April 29 and Whit, the great Play Revue of the times,
"DELIVER THE GOODS."
"DELIVER THE GOODS."
A Star Cast, including Leonard Mortimer, Peggy Wyse, Ida Clifford, Louis Gaye, Walter Graham, Richard Cowell, Ethel Stayman, and Ivy Shepperd.
Magnificent London scenery (the original!)
Wanted, Monday next, between Grand, Wellington, and Grand, Brighton.
Mr. Wright (Wellington) saw show at Theatre, Aston, said:—"Your own terms salary. I've seen the show and glad to take the gamble."
Terrific opening at Wellington.
Wire L. MORTIMER, Grand, Wellington.
Best terms for a great musical show.
Printing ready.

"THE DAIRYMAIDS."
A Musical Comedy,
by A. M. Thompson and Robert Courtneidge,
from the Apollo Theatre
(by arrangement with Messrs. Macdonald and Young).
Under the Direct Control of Jack McKenzie.
WANTED, April 8,
April 8,
April 8,
April 22,
May 13,
June, on.
Reply,
ROBERT MACDONALD,
Knightstone Pavilion, Weston-super-Mare.

"WILD HEATHER."
(By arrangement with Arthur Aldin.)
Direct from the Strand Theatre, London.
One of the most successful plays now on tour.
WANTED, April 15 (3 nights), (precede Leamington), April 22, May 6, Aug. 12.

"WANTED—A HUSBAND."
Direct from the Playhouse, London.
38th week of successful tour.
WANTED, April 15 (precede Blackpool), May 6 (precede Golder's Green), May 20, July 6 (follow Bournemouth).
Apply, STAFFORD & WOODWARD,
162, Charing Cross-road, W.C. 2.
'Phone, Regent 5780.

THEATRES WANTED.

"Passing of the Third Floor Back."

WANTED, Aug. 26, Sept. 2, 16, Nov. 18, on. "Under Two Flags," "East Lynne," Wanted, April 8, 15, 22, 29, on. "Under Two Flags." Recent Saturdays: Weymouth, £38 4s. 3d.; Norwich, £31 3s. 8d.; Colchester, £75 2s. 1d.; Sheerness, £65. FRANK FENTON, Palladium, Littlehampton.

WANTED, Theatres, April 15, "A Love Marriage" and "A Pitman's Daughters"; May 13 and 27 for "The Heart of a Thief" and "The Millionaire and the Woman." W. V. GARROD, 94, Kennington Park-road, London, S.E. 11.

WANTED Known, Companies supplied short notice in Farce, Comedy, Drama. WEATHERSBY, 3, Bedford-st., W.C. 2.

For other Theatres Wanted, see Displayed Wanted Section.

ARTISTES WANTED.

"Helter Skelter" Revue.

WANTED, Aristocratic Singing Juvenile Lady, Small Important Part; must be tall. Also Aristocratic Character Comedian, Sing. Few tall Chorus Ladies; must have voices. All rehearse immediately. Those in Manchester district call. Others send pars. and photos. to GOLDIN, 51, Bond-street, Leigh, Lancs.

WANTED, Pair of Smart Sisters, Duettists, for three special weeks, April 8, 15, 22, probably tour for Midlands and Wales; money sure. Send lowest terms direct to MANAGER, 16, Commercial-road, Wolverhampton.

Fares paid after joining. Wire or write.

WILLIAM HENSHALL'S COMPANIES.

WANTED, strong Character Man, for Detective in sketch; not tall. Apply personally. Cranbourn Chambers (over Leicester-square Station).

WANTED, for Stock, Two Pieces weekly, Comedian, Juvenile, and Heavy Gents., Character, Chambermaid, and Juvenile Lady; rehearse Monday, April 8, open 15th. Wire or write, ERIC NORMAN, Royal Veteran Hotel, Irwell-st., Salford, Manchester.

MR. C. WATSON MILL'S REPERTORY CO.

WANTED, to rehearse immediately, for long season at the Alexandra Theatre, Hull, Smart Juvenile Man and Good Responsible. Full particulars, lowest salary, references, &c., to C. WATSON MILL, Theatre Royal, Leamington Spa.

WANTED, Juvenile Singing Gent. for Musical Comedy.
One able to assist in Stage Management. Must be exempt.
Various other possible vacancies.
E. DOTTRIDGE, 63, Union-st. West, Oldham.

WANTED, Artistes, experienced in all lines, for long tour of London success. Gentleman Tenor or Baritone; also Gentleman for Frenchman to be spoken in broken English. All must send photos., height, absolute lowest terms, to Box 1134, "The Era."

MRS. FRANK BATEMAN'S COMPANIES.

WANTED, Actor, Juvenile parts, not lead. Age, height, terms, rehearse Jarrow, open Monday April 8.
This, Royal, Jarrow-on-Tyne.
Next, Palace, Newcastle-on-Tyne.

"The Flower Girl" Revue.

WANTED, a first-class Baritone (Juvenile Lead), also a Gentleman for Alphonse de Racquet, a Frenchman; to be spoken in Broken English; and a Lady for Lizette de Racquet), broken English. Also Light Comedian for Reggie, a Piccadilly Dude. All must be able to sing and move well in musical numbers, dress well, and rehearse at once. Photo, age, height, lowest terms, to BARRETT, 14, Cross-st., Stafford.

WANTED, for "East Lynne" (Bullock version), full cast. Enclose photo. and lowest terms. Old members kindly write. Letters only. C. STANLEY GORDON, 215, Brunswick-street, C.-on-M., Manchester.

WANTED, Tall, Smart Chorus Girls for production, "Nights of Gladness"; must be good dancers or useless.

Apply, Friday, at 12 o'clock, Edelsten & Burns, 25, Oxford-st., W.

WANTED, Four Refined Chorus Ladies. 5 feet 6. Good voices.
Apply, "Frills and Fancies" Revue, Hippodrome, Accrington.
BROS. HANAWAY.

SYDNEY RUSSELL'S TROUPES.

WANTED, smart, all-round Dancers. Call any day between 1 and 2.
MADAM RUSSELL,
Bath House Hotel, Dean-street.
Letters only.
90, Charing Cross-road, W.C.

WANTED, Two or Three smart, tall Youths for Chorus, also a few more Chorus Ladies, to rehearse at once; near Manchester; all must have good voices. Photo, age, height, and full particulars to BARRETT, 14, Cross-street, Stafford.

ARTISTES' WANTS.

WANTED Known, DAN RODNEY, Smart Comedian, good voice, concluding 70th week, Principal Comedian, Revue and Panto., with Marie Santoi's Co. Vacant for Revue. Offers to 34, Canning-street, Hulme, Manchester.

CONCERT PARTIES AND ENTERTAINERS WANTED.

WANTED, Comedian for Touring Concert Party, open Monday, April 8; long comfortable engagement. Wire lowest terms, ASHLY, Empire, Worksop.

CONCERT PARTIES AND ENTERTAINERS' WANTS.

WANTED, by a good Baritone-Bass Vocalist, engagement with seaside concert party. Box 1,125, "The Era."

WANTED Known, The MERRY MERTONS, Classical Comedy Concert Company. Booking weeks and odd nights in or near London. 37, Aveling Park-road, Walthamstow.

AMATEURS, PUPILS, ETC., WANTED.

WANTED, for Cinema or Revue, Beginners requiring parts (not crowds or chorus). KINGS, Flat 1, 3, Cranworth-gdns., Brixton.

MISCELLANEOUS.

WANTED, good Stage Manager for long tour; must be experienced and able to play small part. Full pars. and lowest terms to Box 1,135, "The Era."

WANTED, good Stage Carpenter (must be first-class bench hand, to make from models). Terms, age, and references, MILTON BODE, County Theatre, Reading.

MISCELLANEOUS.

MACNAGHTEN VAUDEVILLE CIRCUIT, LTD.

WANTED, at once, competent Electrician (used to Variety work), to run short picture when required, and able to do repairs; must be ineligible.

Apply, stating terms, to
W. A. JACKSON,
Hippodrome, Warrington.

WANTED, Carpenter (ineligible), light work, capable of speaking lines; long tour. References, lowest, photo., to
HERBERT SHELLEY,
Theatre Royal,
South Shields.

WANTED, Stage Carpenter, for long tour. Full pars., lowest terms to Box 1,137, "The Era."

WANTED, for Tenting Season, 1918, to tour Scotland, a good Advance Agent; one used to pony and trap, and use the paste brush. Also a couple of good acts. Those doing two acts would consider. An animal act preferred. Please state acts and lowest salary in first letter. THOS. ORD PINDER, Circus, Slamannan, Scotland. Also Cornet, Euphonium, and Trombone player.

WANTED, by London Variety Hall Manager, Re-engagement; town or country; 10 years last firm; capable, and a hustler; age 37 (incl.); first-class references. Box 1,142, "The Era."

MUSICIANS WANTED.

WANTED, Good Musical Director (Piano) for long tour, Lady or Gentleman; must be experienced. Full particulars and lowest terms to Box 1135, "The Era."

WANTED, Violinist and Pianist, either as Conductor; preference to pianist who can occasionally play another instrument; joint or singly; open April 22; permanency if suitable. Terms and references to ERNEST STEVENS, H.M. Theatre, Carlisle.

PAVILION THEATRE, MILE END, E.

WANTED, Conductor, Leader, First and Second Violins, Cornet, Trombone, Bass, Clarinet, 'Cello, Flute, Drums, and Piano, to open Monday, April 15. Terms and particulars to DE FRECE'S AGENCY, 53a, Shaftesbury-avenue, London, W. 1.

BOURNEMOUTH ELECTRIC THEATRE.

WANTED immediately, first-class Repetiteur Violinist; British subjects only need apply to
R. A. LAIDLAW, M.D.

WANTED, Violinist (rep.), Orchestral Pianist, 'Cello; ladies or gents.; afternoons and evenings. Particulars, salary required, &c., to MANAGER, The Palace, Bedford.

WANTED, good Leader, A.M.U., to open April 8 or 15, or 22; twice nightly Varieties; terms, £2 10s. Apply, stating age, &c., to MUSICAL DIRECTOR, Palace, Walthamstow, London, N.E.

WANTED, a First-class Leader. Good wages and permanency to suitable person.

Apply, giving references and salary required, to
MANAGER,
Hippo., Exeter.

WANTED, Leader Violinist, also Repet. Violinist, to open Monday, April 15, for Cinema; continuous. Apply, MANAGERESS, Royal Theatre, Wind-street, Swansea.

AMITY HALL, POOLE.
Near Bournemouth.

WANTED, First Violin, for Pictures and Variety; evenings only; no Sunday work. Write, stating lowest terms and refs., to J. BRAVERY.

WANTED, First Violin and Oboe, to open immediately; must be well up in first-class Varieties. Terms and refs. to GEO. ROBERTSHAW, Hippodrome, Derby.

WANTED, First Violinist for seaside town, East Coast. Apply, W. DARER, 73, Romford-road, Stratford, E.15.

WANTED, a good Violinist, as Second, capable of leading in trio, for South Coast Cinema; open Monday. M. D., King's Hall, Biggin-st., Dover.

WANTED, for Musical Act, Young Lady Violiniste, also Pianiste. S.O.S., 34, Oxford-st., W. 1.

WANTED, Brilliant Young Solo Violiniste with fine appearance, to join Musical Act, April 15. Photo. and references to RONEZ, 4, Woburn-place, Russell-square. Call audition Friday morning, 11.30.

WANTED, First-class First and Second Violinist; also Pianist; six evenings weekly; for good-class Cinema, South-East District.

Must fit pictures.
Good wages.
Apply, Box 1,128, "The Era."

WANTED for Musical Act, Lady Violiniste, to tour; £5 per week. ABBOTT'S AGENCY, 47, Uxbridge-road, Shepherd's Bush.

WANTED, Lady Violiniste, experienced, for Pictures, Conductress, 9, Victoria-road, Gravesend.

WANTED, Violinist (lady), also 'Cellist (lady), for hotel in South Coast town; live in; all found. Apply, with photo, ref., and salary, to Box 1,121, "The Era."

GRAND THEATRE,
WEST HARTLEPOOL.

WANTED, First-class Violin (male or female). Terms, refs., STANLEY ROGERS, Theatre Royal, North Shields.

WANTED Known. Miss Winifred Donald has vacancies for good Violinists, 'Cellistes, Pianists; London and Provinces. 34, Oxford-st., W. 1.

WANTED, good Violinists, for High-class Provincial Cinemas, &c. "CIRCUIT MUS. DIR.," S.O.S., 34, Oxford-st., W. 1.

WANTED, for high-class Cinema, good Violinist; powerful tone; Tavan's arrangements; experienced; permanency. MANAGER, St. George's Theatre, Canterbury.

WANTED, first-class Violinist, also good 'Cellist, for leading Midland Café Cinema; permanency if satisfactory. State age, experience, and salary required to Box 1,141, "The Era."

HARROGATE.

WANTED immediately, Violinistes, 'Cellistes, and Pianiste; Café and Hotels; must be thoroughly experienced in this class of work. MISS HOLLINS, Mus. Director, Marlborough Café, Harrogate.

WANTED, Deputy Work by experienced Violinist. Afternoon or evening; any business. VIOLINIST, 27, Sandringham-road, E. 8.

WANTED, for evenings only, lady or gentleman Violinist. Apply to MANAGER, after 6 p.m., Mitcham-lane Picture Palace, Mitcham-lane, Streatham, S.W.

WANTED, First-class Violinists, for engagement in town. Apply MADAME MAY WALTER, 3, Macclesfield-street, Shaftesbury-avenue, W.

MUSICIANS WANTED.

WANTED, Violinist (Man), for London Cinema; 6 days; £4 per week. ABBOTT'S AGENCY, 47, Uxbridge-road, Shepherd's Bush.

WANTED, Violins, Bass, Clarinet, Cornet, Drums (Ladies or Gents.), May 18 to Sept. 27, twice daily, six days. Testimonials, age, lowest terms, ROWE, Mus. Dir., Municipal Orchestra, Aberystwyth.

WANTED, Bassoon, Cornet, Viola, Rep. Violin; Midlands; Variety; twice nightly; band of 16. S.O.S., 34, Oxford-st., W. 1.

EASTBOURNE MILITARY BAND.
Summer Season, 1918.

WANTED, First Horn and Second Cornet; commence May 18 until end September. Write, NORFOLK MEGONE, Devonshire Park, Eastbourne.

WANTED, by LEO CUD'S
6 MUSICAL NAVVIES,
2nd CORNET PLAYER,
E-flat TENOR HORN PLAYER,
E-flat BASS PLAYER,
TROMBONE PLAYER.
All instruments provided.
Must be willing and attentive to business. Stating full particulars to LEO CUD, This, Hippodrome, Greenock.
Next, Lyceum, Govan.

WANTED, for Summer Eng., Seaside, Solo Cornet, Flute, Clar., 'Cello, Tymps.; other Musicians write; 10 to 12 weeks. State terms, twice daily, including Sundays. MUS. DIR., c/o Parsons, 42, Graham-street, Holbien-place, S.W. 1.

Scarborough Spa Orchestra (Low Pitch).

WANTED, Season, May 16 to Sept. 29, Solo Cornet, Flute, 2nd Horn, Double Bass.
ALICK MACLEAN, 4, Esplanade-gardens, Scarborough.

WANTED, First-class Clarinet, also 'Cello Player, for twice-nightly Picture and Variety Hall; commence Monday, April 8; must be steady, reliable, and ineligible. Address, with lowest terms and references, to A. HAMILTON, Palace Theatre, Sunderland.

PALACE THEATRE, LEICESTER.

WANTED, good Double Bass (4 strings), for permanency. Full particulars, age, and recent references, stating when can open, to JOHN W. LOWE, Mus. Dir. A.M.U. terms.

WANTED, for Bailey's Great American Wild West Exhibition, on tour, open at once, E flat Bombardon, B flat Euphonium, Trombone, and Cornet; terms £1 17s. 6d. per week. Wed., Kimbolton; Thurs., Oundle; Friday, Stamford.

WANTED, Bombardon, Euphonium, Trombone, Cornet, Horn, Saxaphone, Clarinet Players, for Stage Band, London production; discharged soldiers and those ineligible write in for comfortable easy berth. State age, height, single or married, and lowest terms net, to Box 1073, "The Era."

WANTED, Wanted.
Good Trombone Players.
Good Trombone Players.
State what valve instruments can play. Instruments provided. LEO CUD, This, Hippodrome, Greenock.
Next, Lyceum, Govan.

WANTED, open at once, Euphonium Player, for 10 Loonies Co. State age, height, and salary net. HARRIS, 43, St. Mary's-sq., Kennington, S.E.

WANTED, 'Celliste; experience not necessary if good player; restaurant; 30 miles London. Box 1,132, "The Era."

WANTED, immediately, for Restaurant, Good 'Cellist (lady or gent.), 5 days; permanent. Terms, &c., M. D., Restaurant, Heelas & Co., Reading.

WANTED, several good 'Cellists, to complete London, Provincial and Seaside Orchestras. MUS. DIR., Salon Orchestra Society, 34, Oxford-st., W. 1.

WANTED, for Cinema, Bournemouth, for permanency, good 'Cellist, Double Basso, commencing April 8 (lady or gentleman). Apply, MUS. DIR., Shaftesbury Hall, Bournemouth.

DEVONSHIRE PARK ORCHESTRA.
EASTBOURNE.

WANTED now, First Oboe (flat pitch), for a few weeks. Wire or write NORFOLK MEGONE, Devonshire Park, Eastbourne.

WANTED, Musicians, for first-class Variety Halls.
Glasgow Coliseum, Oboe.
Birmingham Grand, Repetiteur.
Must be experienced and thoroughly competent (A.M.U.). Write, enclosing copies of references, to the ACTING MANAGER, at the hall named.

WANTED, immediately, Lady Organiste for Orchestra, var. and pics. MISS TRAINER, Palace Theatre, Redcar.

WANTED, Organist, able to play piano; also Violinist, 'Cellist, and Bass for Cinema; twice nightly; Newcastle-on-Tyne. Box 1,127, "The Era."

WANTED, Organist (2 manual and pedal), good sight-reader, and used to high-class music; also 'Cellist. Permanent. About 5 hours daily, no Sundays. Full particulars, references and terms to MUS. DIR., Arcade Theatre, Worcester.

WANTED, for Seaside, Harmonium player, 'Cellist. Call or 'phone, MAURICE PIENA'S ORCHESTRAS, 3, Birchington-road, Kilburn, N.W. 6. Tel., Hampstead 7246.

WANTED, Pianist for Picturedrome near Manchester; must be used to Tavan and Alder; only first-class artiste need apply; good salary. M.D., River View, Trafalgar-avenue, Egremont, Ches.

WANTED, experienced Orchestral Pianist (Lady or Gentleman) for high-class Cinema in Balham. Apply, P. M. PARKER, 1, Stanford-road, Norbury, S.W. 16.

WANTED, first-class Orchestral Pianist, also 2nd Violin; must be accustomed to cinema work. Apply at once, FRASER BRUNNER, Coliseum, Harlesden.

WANTED, Pianist, Lady or Gent., for high-class Cinema; must extemporise and have experience in playing to Pictures. Call or 'phone any evening between 8 and 10, Broadway Garden Theatre, in the Arcade of Walham Green Station, S.W. Telephone: Kensington 3755.

WANTED, First-class Pianist for Café (Trio), 5 hrs. daily, to open immediately; permanency to good performer. Apply, GEORGE DENTON, Grand Café, Hull.

WANTED, High-class Orchestral Pianist for Cinema in Yorkshire. Apply, with terms and refs., to
MANAGER,
Palladium Theatre, Ripon.
(Lady or Gentleman.)

WANTED, Trio, Ladies or Gentlemen, for town near Birmingham. Apply, MADAME MAY WALTER, 3, Macclesfield-street, Shaftesbury-avenue, W.

MUSICIANS WANTED.

Lytham and St. Anne's.

WANTED Known, Musicians (ladies or gentlemen) contemplating entering into engagements for Lytham and St. Anne's Council Bands next season are requested to communicate at once with MR. J. AINLEY, District Secretary, A.M.U., 16, Ferguson-rd., Blackpool.

Winifred Donald Violin School.
Private Advice and Instruction.

WANTED, Ladies wishing to enter Orchestral work. Engagements found. MISS WINIFRED DONALD, L.R.A.M., Salon Orchestra Society, 34, Oxford-st., W. 1.

MUSIC ON HIRE.

WANTED, Mus. Directors and Managers, save time and money. LONDON MUSIC LENDING LIBRARY supported by leading Cinemas. Music selected to suit Films. Catalogue, 16,000 pieces. Specimen parcel, 1s. 6d. 50 Uniforms on Hire. Music bought and sold. ALGERNON CLARKE, 28, Lonsdale-road, Barnes, S.W. Sole London Agents for SARTORI STRINGS. Used by the leading professionals. Unequalled for purity of tone and durability. Violin, E silk, 6d., A, 7d., D, 8d., G, silver, 1s. 6d., ordinary 3d.; postage 1d.; Viola, 'Cello, Bass, once used, always used.

WANTED KNOWN,
ABBOTT'S ORCHESTRAL SCHOOL and AGENCY.
FINEST TRAINING SCHOOL
In London for Violinistes and Pianistes who wish to become Leaders. Musicians with or without experience should join ABBOTT'S SCHOOL. A thorough training in Orchestral Pedal Organ Playing. 12 lessons, £1 1s. Classes daily. Also Thursday evening, 6.30 till 9.30.
APPOINTMENTS FOUND.
Prospectus from 47, Uxbridge-rd., Shepherd's Bush.

THE CINEMA ORCHESTRA.

WANTED Known,
Recognised as the BEST MEDIUM for MUSICIANS
wishing to gain experience in Orchestral Playing.
Full particulars from MAURICE PIENA, 3, Birchington-road, Kilburn, N.W. 6. Tel., Hampstead 7246.

WANTED, Musical Directors to write for particulars of EASTON'S MUSIC LENDING LIBRARY; very moderate terms. "Elmwood," Atkins-road, Clapham Park, London, S.W. 12. 'Phone, Streatham 950.

WANTED Known, Music on Hire for Cinemas; all the latest selections, overtures, &c. Cheapest in trade. GOLDMAN'S, 78/80, Ocean-road, South Shields.

WANTED Known, G. A. JAQUES, String or Military Composing or Arranging. 62, Knox-road, Forest Gate, E.7, or Borough Theatre.

WANTED Known, Musicians contemplating changing, are invited to write to MAURICE PIENA for list of forthcoming vacancies. 3, Birchington-road, Kilburn, N.W. 6. Tel., Hampstead 7246.

WANTED Known to Musical Directors, the Orchestral Music Lending Library; first-class music for Cinemas on Hire; full orchestra or small. All communications, ARTEMUS JONES, 7, Nicholl-st., Swansea, South Wales.

MUSICIANS' WANTS.

WANTED, Engagement as Musical Director by the well-known RABOTTINI, composer and arranger, Italian. Address, 6, Kingsmead-terrace, Bath.

WANTED, Engt. by Musical Director, Leader-Conductor; brilliant solo violinist; high-class library. Box 1,123, "The Era."

WANTED, Engagement as Mus. Directoress, Orchestral Pianiste or Organiste; London; large library. Box 1,143, "The Era."

WANTED, Summer Engagement for to provide Orchestra by experienced Conductor,
definitely rejected.
Bâton or Violin, for Pier, Pavilion, Café, Hotel.

Very large and up-to-date Library.

Write, Box 1094, "The Era."

WANTED, Eng., by young Lady Violinist; rep.; London; exp. Cinema; disengd. Apr. 6. B. H., 43, Whitehorse-lane, E. 1.

WANTED, Engt. by First-class Lady Violinist, Solos, Leader; excellent pianist; town only; smart appearance; most impressive in acts on stage. Address Box 1138, "The Era."

WANTED, by experienced Leader, good offers; pictures preferred; big library; provide orchestra if required; London only. M. D., 31, Brigstock-road, Thornton Heath.

WANTED, Engt. by Leader, powerful tone, fine soloist; used to pictures; London preferred. NELSON, 37, Howley-place, W. 2.

WANTED, Engagement, by experienced Violinist Leader and Soloist; on the coast; immediately. Apply, VIOLINIST, 15, Tenham-avenue, Streatham Hill, S.E.

WANTED Known, well-known Lady Violiniste vacant for high-class Hotel, Café or Cinema. Can supply complete orchestra and library. Reply CAFE, S.O.S., 34, Oxford-street, W. 1.

WANTED, Eng., by 1st class Violinist (wounded soldier); excellent refs.; 2 years M.D. Arthur Clanace's Co.; vacant Monday, April 8. CYRIL NEEDHAM, Pavilion, Ashington, Northumberland.

WANTED Known, experienced D Bass vacant; any business. BASS, Salon Orchestra Society, 34, Oxford-st., W. 1.

WANTED Known, a fully-experienced Lady 'Cellist is open to an engagement in an Orchestra on April 15; terms, £6 weekly; must be permanent and out of danger zone of air raids. Apply, A. W. G., 72, Norman-road, St. Leonards.

WANTED, Engagement by experienced Lady 'Cellist; Cinema; London; evenings only preferred; could assist piano. Box 1,140, "The Era."

WANTED Known, young lady 'Celliste; good reader, but no experience in picture palace work, desires same. Will accept low fee for start. Box 1,139, "The Era."

WANTED, Engagement, by thoroughly experienced 'Celliste; Brighton or Eastbourne preferred; at lib. April 15. Letters to Box 1,129, "The Era."

WANTED Known, ALBERT A. BROOK, 'Cellist, discharged from Army after active service, is open to accept engagements. Thoroughly experienced in every branch of business. Concert Parties, Musical Acts, or Trios. 349, Brockley-road, Crofton Park, S.E. 4.

WANTED, by experienced Orchestral Pianist-Organist, engagement in town. Address, PIANIST, 50, Hilldrop-crescent, Camden-road, N.

MUSICIANS' WANTS.

WANTED, Pianist or Organist (orchestral); first-class experience; any business; disengaged April 8; Midland preferred; good offers only.
Box 1,130, "The Era."

WANTED, by Orchestral Pianiste or Organiste (Muste). Tavan's and standard works; good sight reader. ORGANISTE, 85, Oxford-street, Stepney, E. 1.

WANTED, re-engagement, Lady Pianiste, thoroughly experienced orchestral, pictures, variety; London only. PIANISTE, 83, Salusbury-road, West Kilburn, N.W.

WANTED, Engagement, Lady Pianiste; experienced Orchestra; good library; could supply Trio. PIANISTE, 19, Buchanan-street, Blackpool.

WANTED, Eng., Orch. or Solo Pianist; 8 years' Cin. exp. MISS BERYL GREENE, 3, Arnold-rd., Tooting Junction.

WANTED, Eng., by Lady Relief Pianiste, or Deputise. L. T., 12, Heathfield Gardens, Chiswick.

WANTED, Re-engagement by 1st class Relief Pianiste; refs.; 5 years' exp.; any distance; good lib. PIANISTE, 16, Milward-road, Hastings.

WANTED Known, MISS LANGFORD, accompanist for Orchestra or Concerts; sight reader. 20, Lambourn-rd., Clapham.

WANTED, Eng., Lady Orch. Pianiste; exp.; hotel or cinema. PIANISTE, 14, West View, Highgate Hill, N. 19.

WANTED, engagement by Orchestral and solo Pianiste; thoroughly experienced in Variety, Dramatic, Concert, and Picture work.—MISS JEAN SPEARING, 36, Tudor-road, Kingston Hill, S.W.

WANTED, by experienced Solo Pianiste, Engagement Pictures; best offers; highest references. PIANISTE, 5, Coulson-st., Chelsea, London.

WANTED, by Young Lady Pianiste, with fair knowledge of Organ; is also Vocalist, engagement in Cinema in Lon. Address, HILDA SOLOZY, 7, Kingston House, Camden-street, N.W. 1.

WANTED Known, Pianiste, disengaged end of April; 10 years' picture experience; relief or orchestral; W. or S.W. district. A. B., Box 1,131, "The Era."

WANTED, by Pianiste, to join high-class Concert Party, touring summer months; good accompanist, sight reader, pianoforte solos. STEPHENS, 66, Woodland-rise, Muswell Hill, N. 10.

WANTED, Re-engagement by ex-London Orchestral Pianist, L.R.A.M.; Bournemouth or Reading district; would deputise. HEWETT, Station Approach, Parkstone, Dorset.

WANTED Known, Orchestral Pianist, with excellent library, vacant for high-class Cinema; London or Seaside preferred; can supply Trio or Quartette. PIANIST, S.O.S., 34, Oxford-street, W. 1.

WANTED, by brilliant Solo Pianist (Mus. Bac., Oxon). Pictures and Variety; long experience; good class only; present manager says, "Punctual, steady, excellent musician, very extensive rep. classics, standard overtures, selections, &c."; exempt; no bands. PIANIST, 21, Mansion-street, Hinckley.

WANTED, by Pro. Orch. Pianist, hotel, cinema, and café experience. ORCH. PIANIST, 60, Sinclair-road, West Kensington.

WANTED Known, MAUD E. GRUNDY, Harpiste; just concluded 6 months' season in Sir Thos. Beecham's new Birmingham orchestra. At liberty. Solos if required. C/o Messrs. C. Holdernesse & Co., 105, New Oxford-st., London, W.C. 1.

WANTED Known, Drums, Tympani, &c., at liberty May 25. Apply, A. PEEL, Phillips' Opera Company, Shakespeare Theatre, Liverpool.

WANTED Known, Ladies' Trio (really first-class) disengaged every afternoon. ABBOTT'S ENGLISH ORCHESTRAS, 47, Uxbridge-road, Shepherd's Bush.

WANTED Known, Ladies' Trio, dis. for Whitsun, on; experienced; hotel, café, and cinema; South Coast preferred; up-to-date library. Box 1,126, "The Era."

WANTED, Engagement, Trio, 2 Ladies, Solo Violiniste and 'Celliste; Gent., refined-tone Cornettist (inelig.); 9 years' experience, pictures and variety; good sight readers. MUSICIANS, 102, Jackson-st., Stretford, nr. Manchester.

WANTED Known, Disengaged in May, The "BECKWITH" TRIO. Solo Violin, Joseph Beckwith; Violoncello, Miss Madaline Beckwith; Pianoforte, Miss Kathleen Beckwith. Own Library. Tavan, &c. Seaside preferred. JOSEPH BECKWITH, 150, Melrose-avenue, Wimbledon Park, S.W. 19.

MADAME MAY WALTER'S DIRECTION.

WANTED Known, I can supply COMPLETE ORCHESTRAS
For Engagements
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Managers desiring first-class musicians should consult
MADAME MAY WALTER,
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WANTED Known, Private Organ Lessons given on 2 man. pedal organ; also Orchestral Organ Playing taught at ABBOTT'S SCHOOL, 47, Uxbridge-rd., Shepherd's Bush.

CIRCUS ARTISTES WANTED.

WANTED, Rider; open Monday. CYRIL COOKE wire.
WILSON'S CIRCUS, Limerick.

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WANTED, Good Side Shows for Old English Village Buildings, Pleasure Beach, Blackpool. Black Art, Second Sight, Illusions, &c. Size of buildings, 35 ft. by 30 ft.
Apply,
SECRETARY, Blackpool Pleasure Beach, Limited, Blackpool.

WANTED, for Bostock's Menagerie, now stationed at the Zoo, Glasgow, Competent Lecturer; also several Men used to Menagerie or Circus Life. Address, EDWARD BOSTOCK.

WANTED TO SELL.

WANTED Known,
MAURICE PIENA,
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WANTED Known, Topical Gag numbers for Ventriloquists and Doubles. Good for Revue.
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Frank Leigh, Empire, Burnley:
I put the "Potato and Girl" gag from "Quick March" on immediately, and it tickled them up right away.
Geo. Edwards (Vent.):
"Front" and "Quick March" absolutely brought the place down.
L/Cpl. H. Page, M.G. Corps:
Gags in "Right Turn" went great, especially "Hen and U-boat."
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List of Vent. sketches, monologues, patter numbers, doubles, and burlesque sketches post free. Address, CHAS. D. HICKMAN, 2, West-gardens, Tooting, London, S.W. 17

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WANTED, Big Animal Acts, Novelties, Sensational Specialities, First-class Singing and Dancing Acts, &c., for the following dates: April 22, 29, May 13, on. Terms, MANAGER, Palace, Sunderland.

WANTED, Variety Artistes; April 22, May 20. WILL SMITHSON, Empire, Barnsley.

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WANTED, Revues, big Vaudeville Combinations, Star Attractions, Artistes of every description, for immediate dates, for First-class Theatres and Variety Houses. Particulars, first letter. Interviews by appointment only.

WANTED, for afternoons, April 16, 18, and few other dates, Punch and Judy, Comic Conjuring and Violinist-Pianist; suitable for children's entertainments. State terms and particulars. Box 1,124, "The Era."

MUSIC HALL ARTISTES' WANTS.

WANTED, Monday next, to precede Cardiff, for LILIAN BEAUMONT sketch, "Sally Mine." 3 Artistes, 20 mins. House address, 4, Strodes-place, Elbroadway, St. Paul's, Bristol.

WANTED, Monday next, also April 15 and 22. This established success is Vacant Monday next. FRED POWELL and JOHN BRITTAIN, in eminently successful and quaintly humorous skit, "Getting the Dinner In." Written by John Brittain. Wire for Monday next. POWELL and BRITTAIN, Granville Theatre, Walham Green, S.W.

WANTED, for LILY ROSELLE and COMPANY in the laughmaker, "The Collar Stud," April 22 and 29, follow Pavilion, Southport. This week, Empire, Middlesbrough. Write, J. H. Oakden, King's Theatre, Dundee.

WANTED, Mon. next, also April 15, between Hippo., Stockton, and London, by The 4 Elmores, in a screaming comedy acrobatic and boxing skit, "Charlie's Opium Den": 17 minute scream; own scenery. All discharged: myself after serving in France. Wire for next week, WAL ELMORE, Hippo., Stockton.

WANTED, April 8, 22, and on, to follow Platt Bridge, by IRENE LORAINE, The Girl in Khaki, also Comedienne and Dancer. This, 34, Hill-street, Clapenhill, near Burton-on-Trent.

WANTED Known, CISSIE FRENCH, Refined Character Vocalist; April 1, Empire, Brechin; vacant April 8, 15. Wire, Empire, Brechin, N.B.

WANTED, Monday next, also April 29, by MAUDE MAY MURRAY, in her magnificent Electrical Dance Act. "The Enchantress of the Silver Shoe." A blaze of revolving light. Beautiful poses, exquisite dresses, splendid silver stage setting, brilliant electrical effects. Wire, Palace, Redditch.

WANTED, April 8, 15, 22, by THE SISTERS WEBB (Tina and Inga), Brilliant Refined Musical Mélange. Palace, Wellingboro'. Coms., Principal Agents, or Jojo Webb, Queen's, South Shields.

WANTED, EILEEN and MAY TRIO. April 8; brilliant Musical Act; rousing Military Dance. Wires, Hippo., Atherstone.

WANTED, April 8, 15, by The WORCESTERS (3 Ladies), in a delightful Vocal Scena, "Mending Nets." Wire, Palace, Porth, S. Wales.

WANTED, by COVERDALE, the "Sand Sack Stitchers Singer." Open London Coliseum, April 8 and 15. Wires, 248, Brunswick-st., Manchester.

WANTED, April 8 and 15, T. E JOHNSTONE, Vocal Comedian. Wire, 1, Clifford-st., C.-on-M., Manchester.

WANTED, by BERT BRADFORD, Comedian, Monday next, April 8; North pref. P. CARLISLE, H.A. 6, Chapel-street.

WANTED, Monday, by SIDNEY BLACK, Britain's Finest Representative Dancer, to precede Bradford. Wire, this week, Hippodrome, Southend.

WANTED, by JIMMY SPARROW, Comedian, Monday next, 8, 15, 22, Wires, "Alexandra," Fareham.

WANTED, next week, April 8, and 15. ESCOURT, In his Famous Fantastic Variety Act. Address, c/o Mountford, Union-st, Wednesbury.

WANTED, Apr. 15 and 22, to follow Pal., Plymouth, the "Duo in Uno," A. PENNEY, ex-Sect. 3rd. S.L.'s, possessing a phenomenal Double Voice. I never fail. This, Hippo., Peterborough (return). Next, Pal., Plymouth.

WANTED, Monday next. Jim Nolan, the Novel Comedian. This week bottom of the bill, Palladium, Southport. To save disappointment, wire 16, Aughton-road, Birkdale, Southport.

WANTED Known, THE MELFORDS (lady and gent.), Novel Burlesque Dancing Speciality, Vacant April 15, 22. Wire, this, Palace, Redcar, Yorks; next, Argyle, Birkenhead.

WANTED, April 15, 29, and later, WAL and ROSA, Great Comedy Skater Act. This, Palace, Redcar, Yorks. (8), Hippo., Connah's Quay. Send offers.

WANTED, by SANDY and MAGGIE, in "Adonis—In a Kilt," 15 mins. "Extra Special" Comedy, April 8 and 22, to precede and follow Edinburgh. MARGARET TUESKI, Comedy Theatre, North Shields (return).

WANTED, Apr. 8, Theatre, Ferndale, S. Wales, RHODE and ROCHE, in Lizards' Nest; novel comedy pot-pourri act.

WANTED, BAKER and BALFE, Mus. and Com. Dancing Act; want next week: Scotland. Wire, Pavilion, Wishaw.

WANTED, next week (through transferring Berkhamsted), KIRKS and WINGATE, in mirthful, mysterious mélange; elaborate plush fit-up; suit any stage. Wire, 11, Tregonwell-road, Bournemouth. April 15, Palace, Luton; 22, Court, Berkhamsted.

WANTED, Monday next, NASH and NOEL, Comedians; Comedy Act away from others. Wire, Hippodrome, Mexboro'.

WANTED, April 22, 29 (follow Manchester), The LINCOLNS, Novelty Comedy Patter and Vocal Act. This, King's, Newcastle, Staffs. Next, Picturedrome, Longton.

WANTED, Monday next, BERT WILLIAMS, Ventriloquist. Wire, Palace, Attercliffe. House, 30, Ferguson-street.

WANTED Known, BURKO, BURKO, BURKO, the Greatest Comedy Magician. Vacant April 8, 15. A Laugh or a Look. Wire, Empire, Houghton-le-Spring, Co. Durham.

WANTED, April 8 and 15, by MARO and OLRAC (Maro Duo), great comedy bar act. Empire, Shoreditch, London.

LES PLATAS, Spanish Acrobats and Tumblers. WANTED, to follow Liverpool, April 15, also May 6, 13, 20. This week, Tivoli, Hull; next week, Rotunda, Liverpool. Wire for the 15th.

WANTED, Monday next, by MILLER and MOHAMED, Modern Acrobatic Eccentrics. Wire, Hippodrome, Leigh, Lancs.

WANTED, April 8, onwards, by FANDOR TROUPE, Lady Acrobatic Trick Cyclists. Palace, Redditch. Replies, 3, Grove-street, Redditch.

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By SATURDAY NEXT, April 6,
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With the above powerful title it will be a

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OH! I SAY
April 1, HEREFORD & SHREWSBURY.
Wire for April 22.

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Present EDITH BLANDE in
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The remarkable Spy Play by Herbert Thomas.
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Through Extending Tour to Whit Week.
ONCE OR TWICE NIGHTLY.
It does not affect the receipts either way

Cast includes:—
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Miss Ethel Glyde.
Mlle. Rosine.
Misses May Brownlea, Gladys and Mona Wells.
Birtino's Golden Grotto and Fairy Fountains,
and
Miss Olive Williams.
40 People Travelling 40

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Thanks the following Managers for contracts for next year:—J. F. Elliston for T.R., Bolton; Ernest Dotteridge, G.T., Oldham; W. C. Horner for Opera House, Burnley; J. Jackson, Hippo, Rochdale; Otto Culling (4), H. G. Dudley Bennett (5).
Already Booked to run 10 Weeks, and still they come.
Re above vacancies,
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Company of Thirty travelled.
New Beautiful Scenery and Dresses.
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Wires, Letters,
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Follow Oswestry.
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PANTOMIME
Mother Goose
Precede King's, Oswestry.
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WANTED Big Theatres.
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To follow Theatre Royal, Leeds.
WHEN OUR LADS COME MARCHING HOME
WHEN OUR LADS COME MARCHING HOME
MAY 6. MAY 27.
Precede and follow Palace, Newcastle (Whit).
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PROVINCIAL NEWS.

In order to effect a saving of space the following abbreviations are used in these columns:—P.: Proprietor. M.: Manager. G. M.: General Manager. C.: Chairman. R. M.: Resident Manager. A. M.: Acting Manager. Asst. M.: Assistant Manager. L.: Lessee. M. D.: Managing Director. Mus. D.: Musical Director. S.: Secretary.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; A. M., Mr. James M. McCann.—D. W. Griffiths' gigantic production, "Intolerance," is being shown here, and during the holidays has drawn crowded houses.

ROYAL HIPPODROME.—R. M., Mr. Henry T. Downs.—Royal Raceford presents here David Devant's masterpiece, "The Magical Master," which includes the famous Indian rope trick, and also submits some scientific electric demonstrations, assisted by Mlle. Jeane Gilmour, and featuring Mr. Felix Morton, the wireless operator. Billy Wells and the Eclair Twins furnish a clever dancing exhibition, and the Dannie Sisters appear in smart speciality dancing. The Clancy Reidy Trio give their brilliant musical act; and also billed are Reg Northale, entertainer; Four Storks, in gymnastic speciality; Laurie Devine, comedienne and vocalist; and the Two Nondescripts and the Piano.

EMPIRE THEATRE OF VARIETIES.—G. M., Mr. Vincent Potter.—The Rosario Players present here "The Auction in Killybuck." Mr. Lorenzo Martin was most amusing as Sammy Wisser, and Mr. Jack McGibbon was capital as Robert John Sloss. Mr. Barney Sullivan furnished a clever impersonation of Dominick Convery, and Mr. Jack McGettrick did full justice to the rôle of Alexander McCracken. Miss Nora Kelly's impersonation of Aunt Rebecca reflected much credit on her, and Miss Mamie McKenna appeared to advantage as Margaret Jane. Joe Paul and William John Anderson were satisfactorily sustined by Mr. Thos. McAuley and Mr. G. P. Tiernan.

NEW ALHAMBRA THEATRE.—G. M., Mr. W. Gibson Bradley.—The vaudeville element here is sustained by the Excella Troupe, in novelty song, comedy, and dancing act; and Sam Rayne, Irish comedian.

GAIETY THEATRE.—G. M., Mr. Ernest E. Forbes.—Appearing here are Lenton and Lane, smart comedy duo, and Will Dayton, comedian.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Messrs. Tom B. Davis and Philip Rodway; Asst. M., Mr. E. Greaves; Mus. D., Mr. H. Rushworth.—W. G. Wills's drama, "A Royal Divorce," is once more the holiday attraction at the Royal, and its presentation by Mr. W. W. Kelly's admirably chosen company brings out the strong points with unfailing instinct for dramatic values. Mr. George Hudson is the masterful, ambitious tyrant to the life, and Miss Mabel Scudamore is a wistful, well-studied Josephine. The other parts are capitally sustained. This is the fifty-fifth visit of the play to this theatre.

PRINCE OF WALES'S.—Prince of Wales's Theatre (Birmingham), Ltd.; M. D., Messrs. J. F. Graham and John Hart; M., Mr. W. T. Andrews.—The return visit of "Seven Days' Leave," with its stirring challenge to patriotism, is well timed. Mr. Henry Lonsdale gives a powerful representation of the well-conceived figure of Captain Terence Fielding. The lighter side of the drama is also very happily developed by Miss Marie Shields. Mr. Harold Vincent, &c.

ALEXANDRA.—P. & M., Mr. Leon Salberg.—The pantomime, "Forty Thieves," enoys the uncommon distinction of having diverted the town from Christmas to Easter. Its extraordinarily successful run draws to a close this week with the vitality of the show still unexhausted.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. J. Fred Watson.—Mrs. Kimberley's melodrama, "Just a Little Pair of Shoes," receives effective interpretation from a well-balanced company, which includes Messrs. Dennis Clyde, Wilfred Launceston, Ernest Whyatt, Misses Arnette Howard, Kate Breamer, Jennie Hayden, Agnes Verity, and Little Doris Hare.

GRAND.—P., Moss' Empires, Ltd.; A. M., Mr. H. J. Crane.—Another De Courville revue fills the Grand stage with light and gaiety. "Here and There" has enough individuality to provide a first-class setting for the talents of Jack Gallagher, Lilian Barnes, Reginald North, Stanley Paskin, May Orford, and the other sprightly players who appear. Bert Terrell, Nina Wood, and Bob and Dottie also win well-merited applause for their contributions.

EMPIRE.—P., Moss' Empires, Ltd.; A. M., Mr. Frank Raymond; Asst. M., Mr. Crisford Garton.—Mr. Albert De Courville's revue, "Hotch Potch," makes a very big meal of mirth and cleverness, cunningly garnished with gay accessories. With Fred Kitchen as the chief laughter-maker, we all know what to expect. He is quite himself. Nora Delany, Florance Smithers, and Ennis Parks also acquit themselves with great success. Supplementing the revue are turns by Herbert Cave, Flora and Albert, and Ost and Partner.

GAIETY.—P., Mr. B. Kennedy; A. M., Mr. W. H. Hebden.—A strong all-variety bill includes Cullen and Carthy and the Wee Fellow; Harry Freeman (whose song, "That's the Stuff to Give 'Em," is a popular feature); Walter O'Brian, Jenny Castello, Alice Gill, &c.

HIPPODROME.—P., Messrs. J. and W. E. Draysey; A. M., Mr. J. Draysey.—Geo. Gilbey is here again with new drolleries; Ellerslie Pyne does his scena, "Too Late"; the Five of Clubs perform their juggling feats with great address; the Royal Crests dance and sing agreeably; and Lillie Lassah, comedienne, and Fred and May, humorists, add to the attractions of the week.

Boors, The Chemists, 52, New-street; 167, Broad-street; 100-101, Smallbrook-street; 266-288, Crooch-street; 171, Bloomsbury-street; 459, Moseley-road; Colmore-row and Bull-street.

WANTED
IMMEDIATELY,
FOR
HARRY DAY'S PRODUCTIONS
SMART
CHORUS LADIES
AND
DANCERS
APPLY, SURREY THEATRE, S.E.,
At 12 o'clock, Thursday.
CHORUS LADIES BRING SONGS.
DANCERS—PRACTICE DRESSES.

BRIGHTON.

THEATRE ROYAL.—M., Mr. Lawson Lambert. — "Carmenetta" opened to crowded houses on Monday. Mr. Edward Lauri, Miss Maria Minetti, Miss Daphne Glenne, Mr. M. Kitt Guarde, and Mr. Frank A. Wood shared with others the encomiums showered on the production.

PALACE PIER THEATRE.—M., Mr. J. W. Cordiner.—The "Jeffersons" receive a cordial welcome from Pier audiences this week. Mr. Wilfred Shine gives a richly endowed portrayal of Christopher Jefferson, and Miss Mabel Jeye sweetly portrays Helen. The band of the Grenadier Guards, Brighton Grand Orchestra, and other Pier attractions have drawn huge crowds during Easter.

WEST PIER THEATRE.—Sole P., Mr. A. W. Scholey.—Mr. Horace Hodges appeared in the name part in "Grumpy" on Monday and scored a great success, supported by a wholly efficient company. The engagement of Mr. H. Lyell-Taylor and the Brighton Municipal Orchestra has already fully justified the Pier directorate's enterprise.

GRAND THEATRE.—L. & G. M., Mr. F. G. Kimberley.—"The Pride of the Regiment" occupies the boards here this week. Miss Ruby Kimberley contributes an intelligent and interesting impersonation of Betty.

HIPPODROME.—M., Mr. W. H. Boardman.—Vesta Tilley, with her Coliseum success, "London in France," heads a capital bill here this week, including Hayman and Franklin, Frank Van Hoven, Haidee De Rance, The Mayne Steppers, Mazuz and Mazette, and Richard Hayes.

Boors, The Chemists, 64, Church-road, Hove; 204, Church-road, Hove; 88, Preston-road; 17 and 18, James's-street; 19, London-road; 158-162, Western-road.

GLASGOW.

KING'S, LTD.—M. D., Mr. F. W. Wyndham and Mr. G. T. Minshull; B. M., Mr. Hugh Macfarlane.—Messrs. Murray King and Charles Clark are presenting "The Yellow Ticket," which is proving an excellent holiday attraction. Miss Dorothy Dix plays the leading rôle, and is ably supported by Mr. Jerrold Robertshaw and others.

OLYMPIA, LTD.—L., Artistes' Agency, Ltd.; R. M., Mr. David Bowie; Mus. D., Mr. Ernest Wright.—A diverting holiday attraction is presented here in "The Dream Girl," a musical comedy revue, a strong company including Gus Ern, Lily Younge, J. Bowling, Daisy Squelch, and Margery Moore.

METROPOLE, LTD.—M. D., Mr. Arthur Jefferson; R. M., Mr. Amand Mascard.—Mr. Will Casey and company score a big success in the emotional drama entitled "His Wife's Good Name." Mr. and Mrs. Wm. Casey (Miss Annie Mitchell) play two of the principal characters.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Capt. E. Neptune Blood; Mus. D., Mr. Henry Farmer.—Fred Karno's latest production, "Nosey Knows," is the attraction here, with Will Hay as the principal fun-maker, and Dorothy Frostick in the leading female rôle. Also here are Arthur Haynes, a new comedian of great promise; Baisden, the pattering cycle comedian; Senor Jose de Moraes, Portuguese tenor; and Daly and Healy, in a laughable scena, "A Comedy of Errors."

PAVILION, LTD. — M., Mr. J. Kirkpatrick; Mus. D., Mr. R. F. Steele.—For the holiday week Cora Youngblood Corson's Instrumentalists; Louie Pounds and company in a new sketch, "The Absent-Minded Husband"; Marie Nilsson, the popular vocalist; Stidder, musical clown; Reg. Wentworth, in new ditties; Leslie Carter, Australian entertainer; Rollo, on the rope; and Mlle. Rega, the dancer.

ALHAMBRA, LTD.—M. D., Mr. Alfred Butt; G. M., Mr. E. W. Crossley-Taylor.—The Easter attraction here is the revue "Vanity Fair," presented by a first-rate company. Kitty Colyer and Isabelle Dillon have good parts, and receive excellent support.

Boors, The Chemists, 101-105, Sauchiehall-street.

LIVERPOOL.

ROYAL COURT.—P., Robert Arthur Theatres, Co., Ltd.; M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence.—"Charley's Aunt" is the holiday fare, the Brandon Thomas company including Messrs. J. R. Crauford, James E. Page, Lytton Grey, M. Barry O'Brien, and Lawrence Andrews, Misses Mary McDermott and Doris Kendal. The farce was preceded by a one-act play, "Compensation."

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King.—Ample success continues to attend the giving of grand opera at popular prices by the H. B. Phillips' company, who, on Monday evening, opened the fifteenth week of their present season. The 100th night of the visit was signalised yesterday (Tuesday) evening by the specially desired presentation of "Rigoletto," in which appeared Miss Nora D'Argel and Mr. Lewys James.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. Fred Coles.—Variety continues to do well at this house. The week's programme is contributed to by Elven Hedges, with his latest song hits; Ada Fawn, chorus comedienne; the Four Blighty Girls; Molly Baldwin, soprano; Harry Marvello, conjurer; the Two Carruthers, in comedy singing and dancing speciality; and the Coenens, with balancing act.

PLAYHOUSE.—P., Liverpool Repertory Co., Ltd.; B. M., Mr. Max Jerome.—A Sheridan revival is the present attraction here, and all concerned in staging "The Rivals" are deserving om congratulation, for the very atmosphere of the period of the play is set forth with much faithfulness. Miss Doris Lloyd gives a pleasing assumption of Lydia Languish; Sir Anthony is a naturally irascible old man in the hands of Mr. Percy Foster; the rôle of Mrs. Malaprop gives Miss Gertrude Gilbert little trouble, that talented actress extracting from it all its humour and point; and excellent studies of Captain Absolute (Mr. Terence O'Brien), Bob Acres (Mr. Rex Gerard), and Sir Lucius (Mr. Claude Haviland-Burke) complete an all-round acceptable performance. Miss Edith Smith, who has been welcomed back to the Repertory Company, makes a neat Lucy; and the minor parts of Fag and Anthony are in the good keeping of Messrs. Frank Milroy and Bernard Copping.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George Manners.—One of the principal features of the programme is a stirring naval episode, "The Bull-dog Breed," given in excellent style by an all-round capable company. It finds much acceptance. The Lucy Nuttall Quartette provide a highly-appreciated musical entertainment; Schreck and Percival afford great enjoyment with their "animated absurdities"; as comedy cyclists, the Merrills would be hard to excel; and other capable contributors are David Poole, a smart ventriloquist; Bobbie and Beattie, with comedy sketch, "The Return of John Willie"; and Bromley Carter, in character studies.

LYRIC.—L., Liverpool Lyric Theatre Co., Ltd.; M. D., Mr. Henry C. Arnold.—The bill is largely occupied by a new musical revue, "Tiddly Winks," sent by the Enterprising Productions Company, among the chief artistes concerned being Percy Johnson, Ruby Lowe, Edwin Day, Doris Lane, the Sisters Perry, and Harry Rickards. In the variety section are Sydney and Melbourne, comedy duo, and Harry Hewitt, musical humorist.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Edward M. Hamilton.—Here this week we are having "Some Girls," sent by Mr. J. Lover, a lively and humorous revue, in which are prominent Billy Caryll, Mabel Hirst, Harvey Bruce, Nellie Shaw, Frank Rickards, Nellie Dyson and Sadie Brooks. The rest of the programme is sustained by the Two Welsh Girls in a neat entertainment, and Jim C. Max, with coon songs and dances.

ROYAL PALACE.—M., Mr. M. Montgomery; R. M., Mr. Frank O'Toole.—The Hart and Leonard combination are here with the merry musical comedy revue, "Spades and Diamonds," in which are prominent Joe Brogan (Gerald Godfrey), and Miss Evelyn Wilford (Miss Travers). Specialities come from Smith and Johnson, Elsie and Marion, Moranda and Meek, Joe Brogan, Elsa Carmella, Evelyn Wilford, and Harry Jeannette.

OLYMPIA.—P., Moss' Empires, Ltd.; A. M., Mr. E. W. James.—A big audience on Monday evening extended to the "Anzac Coves" a most cordial reception. This pierrot troupe of discharged fighting men provided an all-round excellent turn. The always welcome King and Benson were as good as ever, and received very favourably; Tom Clare, at the piano, had a number of new songs and sketches; and the Elliott Savonas pleased with their customary high-class musical treat. Others in the list included Den and Mark, comedy acrobats; Holden and Graham, with a versatile turn of dancing, smoke pictures, magic, and comedy shadowgraphy; and Christine Roy, comedienne.

HIPPODROME.—M. D., Mr. Walter de Frece; M., Mr. Oldbury Brough.—That favourite comedian, Wee Georgie Wood, is here in "The Dummy, or Some Detective," which is proving as amusing as ever. Among his main supporters are Martyn Roland, Dolly Harmer, and Percy Rhodes. The variety portion of the programme is sustained by Cassie Walmer, eccentric contralto and dancer; Bonaudo, in a sensational act; and Marie Lawton, vocalist and instrumentalist.

GARSTON EMPIRE.—P., Garston Empire Theatres Co., Ltd.—Here the stage is being occupied by Messrs. Jackson and Mepham's Repertory Company in "Under Two Flags," "The Sorrows of Satan," and "Maria Martin."

Boors, The Chemists' Boots' Corner, Church-street; 11-13, London-road; 1, Leece-street; 203, Scotland-road; 8, West Derby-road; 235, Park-road; 113, Lodge-lane; 79, Wavertree-road; Prudential Buildings, Dale-street; 45 to 47, Lord-st.

MANCHESTER.

THEATRE ROYAL.—L., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. Edmondstone Shirra.—Mr. Robert Courtneidge's spiritualist play, "The Invisible Foe," by Walter Hackett, made a good bid here for favour on Monday evening. Whatever psychic value it has, the story itself is not lacking in interest, nor even in amusing quality, and the company engaged—particularly Mr. Julian Royce as Stephen Pryde and Miss Queenie Gwynne as Helen Bransby—certainly make the very most of their dramatic opportunities.

PRINCE'S.—P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee.—Messrs. Grossmith and Laurillard's musical play, "Theodore and Co.," began here on Monday a fortnight's run, which promises to be quite successful. A long cast includes Miss Agnes Croxton as the Hon. Sapphire Blissett, and Mr. Frank Willoughby as Lord Theodore Wragg, with Mr. William Pringle in the rôle of Pony Twitchin; and the general effect of brilliance and brightness is well maintained throughout by the able efforts of the players.

GAIETY.—P., Miss A. E. F. Horniman; G. M., Mr. W. Roberts-Marshall.—Not for the first time in Manchester, "Damaged Goods" is making its appeal to intensely interested audiences here this week. In the person of Mr. Frank E. Petley, Brieux's Doctor expounds the lesson of the play most powerfully, while the case in illustration is well presented by Mr. Noel Dainton as the Patient and Miss Marjorie Day as the Wife. Miss Minnie Terry's depiction of a Girl, among the incidental characters, is a particularly clever and effective piece of work.

ROYAL OSBORNE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. James Brearley.—Mr. Mathew H. Glenville is appearing with his own company here in E. St. Clair Forbes's up-to-date drama, "Daddy's Girl." His rôle is the heroic one of Stanley Freeman, excellently performed, and well matched by Miss Genna Lyndon as Violet Coleman, the title-part; while Mr. E. St. Clair Forbes does capital service as Emil Bentham. The scenic effects are very good.

ARDWICK EMPIRE.—M. D., Mr. Oswald Stoll; A. M., Mr. A. C. Duncan.—A popular star turn here is Ernest Hastings, an accomplished artiste, in song and story, while another big turn is that of Fred Sylvester and company, supplemented by smart and interesting varieties by the McNaughtons, Ethel Hook, Takio, Radford and Valentine, Carlton Howard, Patti Loftus, and Edna Maude.

JUNCTION THEATRE.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley.—"It's a Bargain," a Revue in an Office, is greatly to the taste of patrons here. A lively and able cast includes Archie Pitt, Pat Aza, Mona Frewer, Gracie Fields, and the Star Sextet of Dancers.

QUEEN'S PARK HIPPODROME.—P., Messrs. Broadhead and Son; A. M., Mr. C. W. Meek.—The Easter holiday attraction here is provided by Henry L. Osmond's fairy pantomime, "Little Goody Two Shoes," a very entertaining and elaborate show.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Fred Bernardo.—Messrs. Jazon and Montgomery's revue, in Five Squeezes, "Come and Cuddle Us" is doing exceptionally good business here. It is a capital entertainment, and an excellent cast is headed by such popular performers as May Levey, the male character comedienne, and Fred Carey, eccentric comedian.

PALACE.—M. D., Mr. Walter De Frece; G. M., Mr. Alan Young; Sec., Mr. Jesse Hewitt.—George Lashwood, in new songs and sartorial studies, is here on his farewell visit, and is accorded a big reception. Ella Retford, sparkling as usual, scores in songs and dances; Gilday and Fox cause no end of laughter; and Edward De Jong, a great flautist, assisted by Adeline Hope, American contralto, offer a delightful turn. Other good items are those of Edith Fink, a pleasing comedienne; Bart and Bart, the "baggage-breakers"; and Joan Goode and Miss June and clever young classical dancers.

HIPPODROME.—C. and M. D., Mr. Oswald Stoll; A. M., Mr. George F. Reynolds; Advt. M., Mr. D. Forbes Winslow.—A first-rate programme here includes Charles Austin and company, in "Parker's Appeal," an amusing sketch; "A Double Escape," presented by Harry M. Vernon, well played by W. T. Ellwanger, Frank Henry, and Mary Livingstone; Nixon Grey, comedian, in latest hits; Sandy Powell, comedian, assisted by Lillie Le Main; Jessie Broughton and Dennis Creedon, in charming musical act; and the Eight Football Skating Girls, presented by Beresford and Pearce.

TIVOLI.—P. and L., Mr. J. Lever; G. M., Mr. Frank Ashworth; A. M., Miss Lina Stanley.—Here with success Miss Madge Fenton presents "Come In, Miss," a smart show, featuring A. G. Spry, E. Telford Terris, and Mlle. Liane Trissie.

LESLIE'S PAVILION.—S., P., Mr. Harry Leslie; G. M., Mr. Geo. Phillips.—A big attraction here is Mr. Harry Leslie's own new concert party, The Comedy Cadets, a fine combination. Booked for three weeks.

Boors, The Chemists, 15, 17, and 19, St. Ann-street, St. Anne's-square; 48 and 50, Oldham-street; 39, Market-street.

STAGE COSTUME & DESIGNS.

Much has been written upon stage costume in various works. The valuable labours of Mr. Wharton in his "History of English Poetry" and of Mr. Payne Collier in his "Annals of the Stage" have brought to light numerous curious notices of the expenses attending the getting up of Court pageants and dramatic shows, while the chronicles of Hall and Holingshed contain descriptions in detail of the gorgeous masquerading of our eighth Harry and his splendid Court. Grotesque effect or mere magnificence appears, however, to have been the principal objects in such exhibitions.

Mr. Percy Anderson, in an article which appeared in the "New Review" some time ago "On the Designing of Costumes for the Stage," says: "Perhaps it would be difficult to find an employment more superficial if one were casting about in search of such a thing," and he proceeds to point out that always, unfortunately, a number of obstacles intervene between the artiste and the goal of his ideal to throw him off the track, and make his work to his own self a series of unsatisfactory compromises.

"I remember that on one occasion a girl at one of our best-known theatres was required to wear a modern Greek dress, and that at the dress rehearsal the stage was kept waiting for some time by her non-appearance, when suddenly somebody rushed upon the stage, saying that Miss So-and-so would not under any compulsion appear in what seemed to her, apparently, an indecorous garb, the graceful fustinella. The stage-manager, naturally angered, insisted upon the capricious young woman's immediately coming to the footlights, and in her own appropriate costume. When she did indeed appear she was hysterical with fears and protestations that she certainly could not go on in that dress. The stage-manager insisted, and the girl, holding out, was dismissed. When the dress was worn by a substitute, however, who was not so foolishly delicate, it was quite the most attractive costume in the piece, rightly gaining more recognition than any of the others. This little incident that came under my notice will serve slightly to indicate the sort of annoyance which a designer is sure to meet, in multitudinous reduplication, in all his work. This un-classical young woman evidently did not belong to the set of chorus-girls who found so capital an exponent of their state of mind and points of view at a certain other rehearsal in a certain other theatre, in the remark of one of them when told by the musical conductor to 'sing up': 'We don't come here, sir, for our voices; our legs are our voices.'

"In no department of his work does the costume designer find himself more in need of the courage of his convictions than in burlesque or comic operas. Here more freedom may be had, and even a larger licence, but this very fact entails greater responsibilities and demands more original resource in design. A curious paradox, therefore, arises. Apparently, in proportion as the piece itself to be staged is a work of high literary merit, in which the chief interest is in the unfolding of a notable plot or its success as a character study, does the work of the costume designer become less arduous. For obviously, in the preparation of suitable dresses for an historical play or most of the serious plays of Shakespeare, it is not difficult, with a reasonable eye for tone, to make designs of costumes which shall be redolent in every fold with local colour, and marked in the drapery with the cachet of the mode of the epoch. The 'legitimate drama' requires of the designer learning and diligence much more than creative originality. In the 'legitimate drama' the function of the designer, while it is really as important as ever, is less obtrusive. In a burlesque or in the case of such a piece as 'Nero,' the designer becomes a greater good in himself, however, gaining larger prominence. Here usually there is a greater multiplicity of figures, demanding the expenditure of more thought in the combination of effects of colour and form, and in general there is need of a greater resource. However clever the 'business' of the piece, it would be very ineffective without new and brilliant combinations of colour and fresh exhibitions of fancy in the dresses. The costumes under such circumstances act as a kind of corrupter of the literary taste through the delight they afford the eye, for in many cases they render tolerable, or even very agreeable, what, without them, would instantly be detected as a very poor kind of twaddle or wretched nonsense. In a classical play, however, by the very nature of the case, they can never hope to claim any such prominence; and although Hamlet unclothed in the conventional black might at first be hard to recognise, and although for a time he would be treated as an alien by a perplexed audience, still the tender sonorous beauty and the stately rhythm of his lines would scarcely lose their charm. In the old Globe Theatre of Shakespeare it is not likely that effect depended much on costume, but how a true burlesque of the modern type would have fared at that time it is not easy to see."

We regret to announce that Miss Violet Margaret Hemsley, granddaughter of the late Mr. W. T. Hemsley, scenic artist, passed away on Friday last. She was a great favourite with everybody with whom she came in contact, and will be greatly missed. She was for many years with "The Fatal Wedding" Company, her low comedy work gaining her golden opinions.

On April 7 a new series of Sunday concerts at Queen's Hall will be commenced by the Sunday Musical Union, an organisation which gave evening concerts there from 1912-1916. The new series will consist of afternoon and evening concerts, at which the programmes will be identical. The concerts will commence at 3.30 and 7 p.m., and terminate at 5.10 and 8.40 respectively, smoking being permitted in the evenings.

A summons has been served on Mr. Noel Pemberton Billing, M.P., alleging that he published a defamatory libel in the issue of the "Vigilante" newspaper in February. The proceedings have been taken by Miss Maud Allan and Mr. J. T. Grein, and the hearing will take place at Bow-street on Saturday. Plaintiffs' counsel will be Mr. J. P. Valetta and Mr. Travers Humphreys.

ELLEN TERRY'S EARLY DAYS.

In some "Stray Memories" which Miss Ellen Terry recently contributed to "The New Review" she gives interesting details of her first appearance on the boards. She says that "the ambition to become a good actress caught fire at a very early stage. The first play in which I acted was 'The Winter's Tale.' I was cast for the part of Mamillius, and how my young heart swelled with pride. I can recall the sensation now—when I was told what I had to do. There is something, I suppose, in a woman's nature which always makes her recollect how she was dressed at any especially eventful moment of her life, and I can see myself, as though it were yesterday, in my little red and white coat—very short—very pink silk stockings, and a row of tight sausage curls—my mother was always very careful that they should be in perfect order and regularity—clustered round my head. A small go-cart, which it was my duty to drag about the stage, was also a keen source of pride, and a great trouble to me. My first dramatic failure dates from that 'go-cart.' I was told to run about with it on the stage, and while carrying out my instructions with more vigour than discretion tripped over the handle, and down I came on my back. A titter ran through the house, and I felt that my career as an actress was ruined for ever. Bitter and copious were the tears I shed—but I am not sure that the incident has materially altered the course of my life.

"Although I was then only about eight or nine years old, the wonderful fire and genius of Mrs. Kean made a strong impression on me; and how I admired and loved and feared her! Later on the fear was replaced by gratitude, for no woman ever gave herself more trouble to train a young actress than did Mrs. Kean: the love and admiration remained and grew. It is rare that it falls to the lot of anyone to have such an accomplished teacher. Devoted to her art, conscientious to a degree in mastering the details and spirit of her part, and equally patient in explaining the meaning to anyone she was teaching, Mrs. Kean at the same time, through her vivid personality and force, had the faculty of chaining the attention and indelibly imprinting her rendering of a part on the imagination. Yet, under what disadvantages actresses suffered in those days! When I think of the costume in which Mrs. Kean used to play the part of Hermione, it seems marvellous to me that she could have produced the impression that she did. For instance, no matter what the character might be that she was taking, she always used to wear her hair drawn flat over her forehead and twisted tight round her ears in a kind of a circular sweep, such as a writing-master makes when he attempts an extra grand flourish. And then the amount of petticoats she used to wear! Although Hermione is a Greek part, and classic ladies were not supposed to wear a superfluity of raiment, Mrs. Kean used to be always bunched out by layer upon layer of petticoats."

Miss Terry had something pertinent to say respecting very young actors who "sometimes complain of low salaries and long hours." "I wish they could see," she wrote, "Mrs. Kean's salary list—they would soon cease to grumble. Why, a young man to-day gets as much for carrying on a coal-box as an experienced actor then received for playing an important part. Then, how different the hours are! If a company now has to rehearse for four hours in the day it is thought a great hardship. But when I was a child, often used to last till four or five in the morning. What weary work it was to be sure! My poor little legs used to ache, and sometimes I could hardly keep my eyes open when I was on the stage. Often I used to creep into the green-room, which everyone acquainted with the old Princess's will remember well, and there, curled up in the deep recess of the window, forget myself, my troubles, and my art—if you can talk of art in connection with a child of eight in a delicious sleep. How well I remember, too, the view from the window. It looked out on a great square courtyard, in which the spare scenery that was not in immediate use was stacked. For some reason or other this courtyard was a favourite playground for a large company of rats. I don't know what the attraction was for them, except that they liked nibbling the paint off the canvas. Out they used to troop in swarms, and I from my safe and cosy nook would watch and wonder. Once a terrible storm came on when I was perched up in my window-seat. The thunderstorm, the old courtyard, and the rats made a most picturesque scene; and to this day I am reminded of it by the Brocken scene in 'Faust'—the thunder and lightning, the creatures crawling on every side, the greyness of the whole thing."

EASTERTIDE FAIR.

The famous Hampstead Heath Fair was held for those workers who were not on essential war work. The Ministry of Munitions knows full well that the last thing in the world showmen would do would be to hinder or slow down the output of material or the enlistment of men to win the war. Since the outbreak of the war the Government has travelled far in its knowledge of the amusement world. The provision of wholesome and recuperative entertainment has been recognised at its true worth, as the mental restorative and brain tonic to relieve and hearten the national moral. Those ultra superior persons who regarded the common people enjoying the pleasures of Hampstead at our great national holiday with either cynical intolerance or good-humoured indifference have found out what the workers always knew—that holidays and rest days spent in enjoyable amusement were days well spent, and the cost of them money well spent.

Owing to the great success of "Masks and Faces" at the "Old Vic," it will be repeated on Monday, Wednesday, and Friday evenings next week. "Julius Cæsar," the second of the Shakespeare Festival matinées, will be played on Wednesday and Thursday afternoons, both plays to be produced by Mr. Ben Greet, and performed by the "Vic." Shakespearian Co. The opera on Thursday and Saturday evenings will be the "Marriage of Figaro," and for Saturday afternoon the last performance of "Cavalleria Rusticana" and "Pagliacci" is announced.

["The Era" has a larger circulation than that of any other theatrical or variety journal published in the United Kingdom.]

THE WAR AND BRITISH MUSIC.

Mr. Landon Ronald, who was recently installed as Worshipful Master of the Guildhall School of Music Lodge of Freemasons on the occasion of its silver jubilee, writes on the interesting subject of some of the effects of the war on British music. He points out that one effect of the war as regards musical matters is that through there being, comparatively speaking, no competition from abroad, English artistes—and particularly interpretative artistes—have had an opportunity of coming to the fore. They have taken the place of the German and Austrian-born musicians who made London their playground at the expense of the Britisher. A good result of this is that our own musicians will retain after the war the place they have reached in public favour. The British public is the most faithful in the world, and when people in this country give an artiste their affection they do not readily take it away. I admit, he adds, that this has its disadvantages, since it occasionally means that an artiste is still welcomed who ought to have retired years before.

The Italian public is quite different. A singer—however well established—who is out of voice or off colour is not regarded so sympathetically there. He is hissed or applauded according to his merits at each appearance. It has been argued that this British faithfulness is an evidence of inferior musical judgment, but I do not think so. I have found British audiences every whit as intelligent as Continental ones: their leniency is simply a trait in the national character which, as any student of human nature will endorse, finds expression in many activities of our social life other than musical.

This faithfulness of ours, in my view, is what militates to a great extent against increasing the popularity of British composers. On the Continent you will find that when a new work is to be produced a full house is certain, especially if the composer is well known, for the concert-goer is alive with curiosity. Over here novelties actually keep people away. A British music lover will care tremendously whether, let us say, the Beethoven C Minor Symphony is well or ill played, or even differently interpreted, as compared with the last time he heard it; but you cannot easily arouse his interest in something he has not previously heard. The one exception I know of is Sir Edward Elgar. When his first Symphony was produced for the first time the house was sold out. In later years, when his Violin Concerto was produced by the Philharmonic Society, the first three performances were again sold out. But I know of no like case.

In some quarters it seems to have been felt that the war should make us lose our critical faculty, and taboo certain foreign composers because we are at war with the country of their birth. But great music knows no nationality: it will remain great music through all the centuries irrespective of war or peace; and one can only regard it impersonally.

As to the effect of the war upon concerts generally, the attendance on Sundays has increased rather than decreased; but the week-day concert has suffered. Probably the reason is that people are too busy with war work to attend very closely the march of musical events. The theatres are in a different position, because the same play is available for a long period, and will fit in with any free evening. A series of concerts has something of the same character. Last season's Promenade Concerts drew record attendances until the air raids, coming night after night, interfered with both the musical and the theatrical world. But very few people nowadays have time to study the forthcoming programmes of single concerts, and choose, without regard to date or hour, anything that may appeal to them.

MUSIC HALL LADIES' GUILD.

TO THE EDITOR OF "THE ERA."

DEAR SIR,—In reference to the testimonial arranged by a few members of the Music Hall Ladies' Guild to Miss Melinda May unofficially, I should like to point out, as one of the officers and hardest workers of the above charity, that I have never been approached to join the committee; neither has the Guild been acquainted of the fact that such a testimonial was being given at any of our meetings held at the offices. Out of fairness to the officers and executive members of the Guild, and from letters I have personally received from supporters, I feel sure the deserving testimonial would be a greater success if all the officers and Executive Committee were invited in the organising committee, and every lady would get a fair chance of showing their appreciation of Miss May's untiring efforts in the past ten years.—Faithfully yours,

LOTTIE ALBERT.

31, Ridgmount Gardens, Bedford-sq., W.C.
March 28, 1918.

The Brothers Webb, who have just concluded a nineteen weeks' run in Scotland, are this week playing a return date at the Queen's, South Shields.

The statement that has appeared in some of the newspapers to the effect that the Hampstead Conservatoire of Music has been requisitioned by the Government is inaccurate. The hall adjoining the Conservatoire only is taken over by the War Office for national purposes. The work of the Incorporated London Academy of Music is carried on in the main building, as hitherto.

Owing to the sudden indisposition of Mr. Bromley Challenor, the part of Sir Guy de Vere in "When Knights Were Bold" at the Kingsway Theatre was played during last week by Mr. Yourke Challenor, who took up the part at a moment's notice, and emerged from his task with flying colours. Mr. Bromley Challenor has now recovered, and rejoined his company on Saturday.

The annual general meeting of the Manchester Playgoers' Club will be held during May. Two performances of "The Grey Dawn," by Miss Atack, a fellow-member, are announced for Friday and Saturday evenings, April 19 and 20, in the Holy Name Hall, off Oxford-street. The proceeds will be devoted to charity.

The students of the Ben Greet Academy of Acting will give a performance in their Bijou Theatre, 3, Bedford-street, Strand, on Friday afternoon, April 12. The programme will contain a new one-act play called "The Recruit," "The Maker of Dreams," "Marriages are Made in Heaven," scenes from "Twelfth Night," and selections in dancing and singing.

A copy of "The Era" will be forwarded to any address in the United Kingdom for THREEPENCE HALFPENNY.

DONOVAN PARSONS,

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"LOVE THAT WAITS."
"ALL LINE UP IN A QUEUE."
"CARNIVAL NIGHTS."
Sung in the **"LILAC DOMINO"** at the **EMPIRE.**

"WHEN I AM WITH HER AGAIN."
Sung by **BEATRICE LILLIE** in **"CHEEP."**

"MAY DAY" & "ON THE GREAT WHITE CLIFFS OF DOVER." Sung by HOPE CHARTERIS.

"WHEN THE GOOD OLD DAYS COME BACK."
Sung by PATRICK THAYER.

"BERTIE'S DUSTCART" & "COOK ON MUNITIONS."
Sung by FRED ALLANDALE.

"MUSICAL IMITATIONS" & "LORNA'S LAUNDRY."
Sung by JACK MORRISON.

"THANKS, I DON'T MIND IF I DO."
Sung by JACK EDGE and WALTER WILLIAMS.

"ONLY MAN LEFT ON THE FARM." Sung by ARTHUR ROBERTS.
"LIVING IN A TRENCH."
Sung by LESLIE HENSON, HARRY BUSS & HAROLD MONTAGUE.

"A CORNER OF SOMEWHERE." Music by HAYDON WOOD.
"ON THE ROAD TO UNDERSTANDING."
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"LOVE IN A COTTAGE." LAST YEAR'S PANTO. HIT. &c., &c.
"GAY YOUNG DOG." Sung by **RALPH LYNN** in **"FLORA."**

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"THE MORALS OF VANDA."

Comedy, in Three Acts, by A. G. Rhode, produced at the Grand Theatre, Croydon, on Monday, April 1.

Dr. Carlyon .....William Stack
Vanda Mortimer .....Hazel May
Joseph Mortimer .....H. K. Ayliff
Leonard Mortimer ....Leslie Howard
Elsmere Grant .....Rupert Stutfield
Rev. Robert Checksfield ..... Walter Raymond
Elizabeth Checksfield ..Lillian Tweed
Binks .....Benedick Butler
Ellen .....Elsie Donalds
Charles .....Gerald Johns
Leeson .....Helen Colville
First Detective .....Julian Gade
Second Detective .....James Ford
Lady Gruber ....Frances Weatherall

Miss Vanda Mortimer is the companion-secretary of one, Lady Sarah Gruber, whose sole object of real affection is a pet dog, Marmaduke (one of the most intelligent little animals filled this part). She is a terrible old woman, who taunts poor Vanda with being a convict's daughter, and the girl dopes the morning sleeping draught with what was intended for the destruction of sick Marmaduke; while all the time Lady Gruber is revoking all former wills and testaments in Vanda's entire favour, following an outburst against her two poor unfortunate relatives, the Checksfields, who have come for help. The old woman dies with startling suddenness, and Vanda won't marry Dr. Carlyon, thinking and confessing herself a murderess. Next we learn that the old lady's death had been natural—heart failure; the draught had not been touched through a maid's mistake. So all ends well. The right thing is done to the poor relatives, to whom Vanda makes over all she was entitled to from what she calls an unfair will.

It was a pleasure to see the suavity, the certain restraint, and natural polish of Mr. William Stack's Dr. Carlyon. Miss Hazel May (somebody whispered that she was the authoress herself) did in every way splendidly in what was, in effect, the only serious part. Miss Frances Weatherall delighted the house as Lady Gruber; and successful portrayals were the Joseph Mortimer of Mr. H. K. Ayliff and the Elsmere Grant of Mr. Rupert Stutfield. Mr. Walter Raymond did well as the Rev. Robert Checksfield, whose wife was effectively played by Miss Tweed. A most refreshing young man was Mr. Leslie Howard as Leonard Mortimer, who failed at Oxford, and found a cattle steamer and Canada all that was left for the son of a convict. It is understood that Mr. Howard took up the part at short notice, and it must be said for him that he did wonderfully well.

ROYAL COLLEGE OF MUSIC.

During the Easter term the following awards were made by the Director and Board of Professors:—Council Exhibitions—Evaline Bingham, Dilys Evans, Thomas J. Harris, Stephanie M. Hess, S. D. Kathleen Markwell, Elizabeth E. Powell. Charlotte Holmes Exhibition—Margaret L. Harrison. Director's History Essay Prizes—E. Marjorie Barton, Doris G. G. Eady. George Carter Scholarship—Renewed for one year to James E. Wallace, A.R.C.M.

ON THE STAGE—AND OFF THE STAGE.

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"THE FLOWER GIRL'S DREAM."

Ballet, produced by Flo Martell, elocution by Amy Elstob, presented at the Grand Theatre, Croydon, on Saturday, March 30.

The slight plot of this little ballet tells of the dream of a flower girl, to whom in fairyland the flowers appear, and because of her faith in them she is rewarded with a bunch of beautiful blooms. Most of the dialogue is fanciful and clever, and the production reflected great credit on Miss Flo Martell. Alike in elocution and dancing, pretty little Miss Gracie Glover as Lily was a decided success, and Miss Audree Clare as Forget-me-not spoke her lines excellently and danced delightfully. The Flower Girl had a charming exponent in little Miss Nicette Phillips, and Miss Kitty Kelly as Daisy did well. The dancing of the Misses Connie Phelps, Marguerite Coselli, Doreen Cox, and Nora Dickenson calls for special praise; and Miss Bonnie Wright was satisfactory as Rose.

The special variety programme presented included Miss Yvonne Mehro and her six delightful companions, in artistic dances, and Miss Elise Craven, who had a hearty reception, in song and dance. Mr. Alfred Mant gave three tenor solos, and Mr. Julien Henry also sang thrice, his "Och, the dear little girl," being a big hit. Mr. Frank Sainsbury (in khaki) sang "Company Sergeant Major" and two other numbers; Mr. Arthur Melrose gave a couple of whistling songs; Madame Eva Stopes two pianoforte selections; Mr. W. Harvey Bathurst presented a musical act, including Miss Marie Ambrose (who has a fine mezzo-soprano voice), Miss Blanch Halfhead (an accomplished pianist), Miss Joyce Brown (violinist), and M. Emile Estrange (at the organ).

Mr. N. Carter Slaughter's company is this week the attraction at the Elephant and Castle Theatre in "Cripple Creek," with Miss Lillian Hallows in the principal character.

DEATH OF CLAUDE DEBUSSY.

From Paris comes news of the death, at the age of 55, of M. Claude Debussy, the well-known composer. In 1884, when he was in his 19th year, and a student of the Paris Conservatoire, he obtained the Grand Prix de Rome with his cantata, "L'Enfant Prodigue," a work performed more than once in recent years in London as an opera. There followed, among other works, his setting of Rossetti's "Blessed Damozel"—"La Damoiselle Elue," characteristic settings of Baudelaire, Verlaine, and other poets, and a number of pianoforte pieces. His setting of Maeterlinck's "Pelléas et Mélisande," first heard at the Paris Opera Comique in 1902, was produced at Covent Garden during the season of 1909, and repeated in subsequent seasons.

THE DALSTON.

The Easter attraction at the Dalston Theatre is "The Apple of Eden," the popularity of which has already been proved. The production is most entertaining. Mr. G. Carlton Wallace appears to the best advantage as Julian Hanbury, an Englishman; Mr. Frederick Scarth adequately impersonates King Ferdinand; and Mr. Ray Fortesque is equally successful as Prince Nicola. Miss Evelyn Carleton is an excellent Queen Margaret, and other ladies in the cast include Miss Phyllis Evelyn, Miss E. Shelton, and Miss G. Henderson.

Mr. Clifton Hall, late manager of the Alexandra Theatre, Crewe, is now installed as acting manager of the Empire Theatre, Longton, Staffs, of which Mr. G. R. Williams is managing director. The theatre has been re-decorated and re-carpeted.

A dramatic sketch, entitled "The Stroke of Ten," by Fred J. Morris, will be produced by Madame R. De Savina at the Rehearsal Theatre, Maiden-lane, to-morrow (Thursday) at 2.45.

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NEXT WEEK'S CALLS.

MONDAY, APRIL 8, 1918.

The Editor relies upon the good faith of managers and other , and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Rosedian Quartette, pictures.

HAMILTON HIPPODROME (rehearsal, 1).—Tom E. Hughes, Sadler Elsie Quartette, Chevalier and Reigo, Flo Burnett, Yelson Trio, Withy Grove, pictures, Judge's Sea Lions.

IPSWICH HIPPODROME (rehearsal, 2).—Mooney and Holbein, The Alaskas, Rosie Reye, Eddie Brown, G. W. Hunter, Pathé Gazette, Coverdale's Dainty Dots.

IPSWICH LYCEUM THEATRE.—"Girl from Ciro's."

NORWICH HIPPODROME (rehearsal, 2).—The Great Raymond, Greta Carson, Les Bon-Bons, Pathé Gazette, Bros. Curran.

NORWICH THEATRE ROYAL.—"My Sweetheart."

PAISLEY RINK VARIETY PALACE (rehearsal, 6.30).—Orpheus Trio, Fannie Furber, Melville Duo, pictures.

LONDON SYNDICATE HALLS

BRIXTON EMPRESS (rehearsal, 12).—Lawrence Barclay, Dainty Danes, Dolly Elsworthy, Capt. Villiers' Airship, Niblo and Doris, Binns and Binns, Alcide Capitaine, Halma Takeo and Koma Namba, Bioscope.

CHELSEA (rehearsal, 12).—Bransby Williams, Mlle. Juliette Mylo in "Naughty Oliveite," Belle Davis and her Cracker Jacks, Joe and Willy, Countess Rubadi, Brenne and Erard, the Levards, Peggy Walsh and Molly Milne, Mark Coney, Bioscope.

EAST HAM (rehearsal, 12).—Terence Byron and Co. in "Simple Simon," Jay Whidden, Gotham Comedy Girls, McAllister and Smith, Win and Windle, De Lilo Sisters, Master Roy Mex, Mlle. Laura Novea, Bioscope.

EUSTON (rehearsal, 12).—Walter Walters, J. H. Scotland, Eric Brooks, Fay Black, Nella Webb, Clive, Frank and Vesta, Barton and Ashley, Mikado Family, Bioscope.

LONDON PAVILION (rehearsal, 11.30).—Marie Lloyd, Violet Loraine, Harry Tate and Co. in "Selling a Car," Bransby Williams, Foot-gers, Niblo and Doris, the Edivictas, Norton and Bowman, George Wilbey, Arthur Gilroy, Brida FitzGerald, Bioscope.

METROPOLITAN (rehearsal, 12.15).—Dale and O'Malley, Bruce Green, Rosa Loader, 8 Rosettes, Sam Springson and Co. in "Myers Fancy," the Bradshaws, Selkirk's Juvenile Spectacle, Rene.

OXFORD (rehearsal, 12).—C. B. Cochran's production, "The Better 'Ole."

SOUTH LONDON (rehearsal, 12).—J. H. Scotland, Bros. Obo, Eileen Wayne, Sinclair and Vincent, the Kavanaghs, Ferguson and Mack, Sharp's Tromboneers, Frank Brighten and Co. in "Lavender."

TOTTENHAM (rehearsal, 12).—Hamamura Family, the Gomez Trio, Arthur Aiston, Manny and Roberts, Charles Hutchins presents the Q's, Two Cures, Dorothy Storm, Maggie Carr, Bioscope.

WALTHAMSTOW (rehearsal, 1).—Femina Quartette, Manny and Roberts, Kiddy Kennedy, Mme. Dalmere's Table Circus, Atherton and Hyde, Ragolia, Daisy Morell, Lloyd Morgan, Bioscope.

WATFORD (rehearsal, 1).—Henry Baynton and Co. in "A Fool's Paradise."

LONDON THEATRES OF VARIETIES.

BALHAM HIPPODROME (rehearsal, 4).—Percy and Honri, Whit Cunliffe, Carlton, Tom Stuart, Daisy Taylor, Sam Stern, The Holsons, Golda Quartette, Bioscope.

CAMBERWELL PALACE (rehearsal, 4).—Jay Laurier, Nellie Wallace, Gertie Gitana, Ed. E. Ford, Lucille Benstead, Five Jovers, Sam Banton, Bioscope.

CLAPHAM GRAND PALACE (rehearsal, 4).—Malcolm Scott, S. W. Wyndham, Poluskis, Vernon Watson, Geo. D'Albert, Farr and Farland, Beaumont Collins and Co. in "Bedfellows," Daisy Griff, Bioscope.

CROYDON EMPIRE (rehearsal, 4).—Hetty King, Liane D'Eve, Harry Claff, Wilson Hallett, Tom Gott, Phil Rallis Trio, Marjorie Fulton, Red, White and Blue Troupe, Bioscope.

HAMMERSMITH PALACE (rehearsal, 4).—J. W. Rickaby, Coram, Max Darewski, Zetta Mor, Kirkby and Hudson, Geo. D'Albert, Clark's Cyclists, Ragolio, Bioscope.

HOLBORN EMPIRE (rehearsal, 4).—Harry Weldon, R. G. Knowles, Larett, Hammond and Swanstone, McNaughtons, F. Ollams and Partner, May Sherrard, Dan Rolyat and Co., Bioscope.

ILFORD HIPPODROME (rehearsal, 4).—Vaudeville Productions Co. in "The Dummy: or, Some Detective," Helen Moray, Harry Bedford, Bioscope, Anna and Hans.

ISLINGTON EMPIRE (rehearsal, 4).—Leo Fritz in "Kodak Girl," Keetos, Billy Simpson, Lilian Byrne, Bioscope.

KILBURN EMPIRE (rehearsal, 4).—Marie Lloyd, Nellie Wallace, Harry Champion, John Donald, Fred Keeton, O'Wray and O'Dare, Campbell and Scott, Melody Makers, Bioscope.

LEWISHAM HIPPODROME (rehearsal, 4).—Kate Carney, King and Benson, Morny Cash, O'Gorman Brothers, Jack Lane, Spessel Brothers and Mack, Tom Gott, Bioscope.

PALLADIUM (rehearsal, 11.30).—Wilkie Bard, Gus Elen, Garadins, Billy Merson, Neil Kenyon, Frank Whitman, Dainty Doris, Bioscope, Asf Lester and Co. in "Confirmed," Bessie Clifford.

POPLAR HIPPODROME (rehearsal, 4).—Daisy Dormer, Tucker, May Sherrard, Tom E. Hood, H. Lowther and Co., Leslie Elliott, Aimee Roberts, Ben Albert, Francis and Alfred, Bioscope, and Iron.

PUTNEY HIPPODROME (rehearsal, 4).—Fred Lloyd's Co. "A Country Girl," Bioscope.

SHOREDITCH OLYMPIA (rehearsal, 4).—Harry Ford, Syd. Walker and Co. in "Stolen Fruit," Amy Evans, Bartle Quartette, Ben Albert, Harry Brown, Thornley Dodge, Bioscope.

WILLESDEN HIPPODROME (rehearsal, 4).—Taylor's Elephants, Pierce and Rosslyn, Kirkby and Hudson, Chas. Whittle, Minnie Muir, Alec. Kendal, Rene Ralph, Fatty Roma, La Belle Nello, Bioscope.

WOOLWICH HIPPODROME (rehearsal, 4).—"Wanted, a Wife" (Ernie Lotinga and Co.), Morny Cash, Phil Parsons, Tucker, Josephine La Barte, Orpheus, Colley and Scott, Bioscope.

MACNAGHTEN TOUR.

(Rehearsal, all halls, 12).

BLACKBURN.—Pictures, Harry Lawton, Mario, Five Havannas, Ford and Truly, Katy Keith, Bridson, and company as booked.

BRADFORD.—Pictures, Harvey King, "True Blue," Mewse and Singer, Kamakura Family, Myra Forbes Trio, Atlas Vulcana Troupe, Nora Althea.

BURNLEY.—Pictures, Bert Elliott, Belle and Betty, Gwennie Morgan, and company as booked.

CARLISLE.—Pictures, Alfredo, Fitzgeralds Girls, Rosie Lloyd, Almadeci, Siems, "Under Suspicion."

HALIFAX.—Pictures, Seven Le Roys, Haley's Juveniles, Mary Moran, West and Tate, George Hyam, Violet Vaughan Trio.

HUDDERSFIELD.—Giordano, Daly and Marr, "Long, Long Trail," Lilian and Gracie, Molly Butler, Fred Cooper, Pictures, Lily Morris.

LEICESTER.—Pictures and company as booked.

SOUTHAMPTON.—Pictures, Harvey Brinton, Caron Troupe, Ally Benson, "The Strike," Walton and Lester, Mike Nono, Arthur Roberts.

WARRINGTON.—Pictures, De Busse, Helen Charles, Manuel and Francois, The Mandos, "Flirtations of Frank," Maurice, Lily Lassah.

MOSS EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 1).—Laurie and Elsie Quartette, Benndetti Bros., Victoria Carmen.

BIRMINGHAM GRAND (rehearsal, 1).—Syd Sydney, Holden and Graham, Sisters Reeve, Purcella Bros., Romany Girl, Tom D. Newell, Barts Trio.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Baxter and St. Welma, Tom Lloyd, Two Jeanes.

EDINBURGH EMPIRE (rehearsal, 1).—Lawrence Wright Ensemble, Talbot O'Farrell, Daly and Healy, Pauline Travis, Doria's Dogs, Adam Tomlinson.

GATESHEAD EMPIRE (rehearsal, 12).—"Peg o' My Heart."

GLASGOW COLISEUM (rehearsal, 1).—Kitty Curtis, Raie and Rosie Walters, Willie Rolls, Carrie Laurie's Juveniles.

GLASGOW EMPIRE (rehearsal, 1).—Roxy La Rocca, Bromley Carter, Rosie and Mons. Dubin, Wilfred Burnand, The Flying Banyards.

HULL PALACE (rehearsal, 1).—Cooper and Lait, Jean Schwiller and company, Hector and Loletta, Sam Hilton, Luvaun, Rich Hayes.

LEEDS EMPIRE (rehearsal, 1).—The 3 Merrills, James Fawn, Marie Kay, Harry Taft, The Five Dorinos.

LIVERPOOL OLYMPIA (rehearsal, 1).—Florrie Forde, Sam Mayo, Waters and Morris, Rollo and Rega, Cornalla and Eddie.

LONDON HIPPODROME (rehearsal, 11).—"Box o' Tricks."

NEWPORT EMPIRE (rehearsal, 1).—Ost and Partner, Johnny Fuller, Nora Moore, and company as booked.

NOTTINGHAM EMPIRE (rehearsal, 1).—Sisters Austin, Arthur Cooke, Vivian Foster, and company as booked.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Hedley and Windish, Borellis Wal Langtry, and company as booked.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Bi-Bo-Bi, Fred Curran, Three Creole Singers, Bobbie and Beatie, Tokiwa Family.

STRATFORD EMPIRE (rehearsal, 1).—Tommie's Lonely Lassies, Schreck and Percival, Alpno, Tom Leamore, Kitty Denton's Eight Rays of Sunshine.

SUNDERLAND EMPIRE (rehearsal, 1).—Tom Parker, Walker's Juveniles, Finlay Dunn, F. V. St. Clair, Neni and Partner, Dolly Victoria, Query.

SWANSEA EMPIRE (rehearsal, 2).—Ida Barr, Christine Roy, De Cars and "Tomato," Roya, Zenora.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Empire Opera Singers, "All Clear."

STOLL TOUR.

BEDMINSTER HIPPODROME.—Pictures and varieties.

BRISTOL HIPPODROME (rehearsal, 12).—Biff Girls, Mabel Mann, Herbert Winter and Bunny, Bioscope.

CHATHAM EMPIRE (rehearsal, 12.30).—W. H. Fox, Sara Melita, Clifford and Grey, The McKays, Hayman and Franklin, Bioscope.

CHISWICK EMPIRE (rehearsal, 12).—The Bells, Neil Gow, The Anartos, Brinn, Edis and Forbes, Woolmer Young, Bioscope.

HACKNEY EMPIRE (rehearsal, 12).—Gaye Gordon, Phil Ray, Four Swifts, Jen Latona, Geo. Prince, Sinclair's Three Diamonds, Bioscope.

LEICESTER PALACE (rehearsal, 12).—"Pleasure Bound."

LONDON ALHAMBRA.—"The Bing Boys on Broadway."

LONDON COLISEUM (rehearsal, 10).—Weedon Grossmith, George Graves and Co., W. H. Squire, Lily Fairney and Marie Novello, Fred Duprez, Tom Clare, La Petite Nina, Daunton-Shaw Troupe, Jack Kellino, Fields and Doreen, Bioscope.

LONDON OPERA HOUSE.—Pictures and varieties.

MANCHESTER HIPPODROME (rehearsal, 10).—Three Prodigies, Grogie, Lupino Lane, Murphy and Mack, Bioscope.

NEW MIDDLESEX (rehearsal, 12).—"Where's the Chicken?"

SHEPHERD'S BUSH EMPIRE (rehearsal, 12).—Quaint Q's, Two Conns and Lloyd, "Head First," Campbell and Brady, Edna Maude, Sandy Powell, Bioscope.

WOOD GREEN EMPIRE (rehearsal, 12).—Belle Mora, Paul Gordon, Elsie Spain and Randell Jackson, Jimmy Loft, Bioscope.

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"The Johnson 'Ole," Coquelli, &c.

BRIGHTON HIPPODROME (rehearsal, 12).—Claude Golden, Marie Dainton, and company as booked.

GLASGOW ALHAMBRA (rehearsal, 12).—"Ciro's Frolics."

LEEDS HIPPODROME (rehearsal, 12).—Flying Reos, Chas. Rich, Fulgora, Lily Long, Phyllis Dare, Scotch Kelly, Oswald Bemand.

LIVERPOOL HIPPODROME (rehearsal, 12).—The Campbells, Wells and Mayban, Alice Craven, Elsie Southgate, Ella Retford, Mazuz and Mazette, &c.

MANCHESTER PALACE (rehearsal, 11).—"Airs and Graces" revue.

MARGATE HIPPODROME (rehearsal, 2.30).—Cavendish Four, Phyliss Hope, Zarinella, Marcelle De Vere, Helen Alston, Zoe and Bunny, Brown and Hilton.

NEWCASTLE HIPPODROME (rehearsal, 12.30).—The Whitakers, Ray Hartley, Gillin, Angers and Escott, Geo. Carvey and Stuart, Chas. Austin and company, &c.

PORTSMOUTH HIPPODROME (rehearsal, 1).—Will Van Allen, Constance Drever and company, Haidee de Rance, Phyllis Monkman, Ernie Mayne, Omega Trio, &c.

SHEFFIELD HIPPODROME (rehearsal, 12).—Cassie Walmer, June and Joan Good, Marie Lawton, "Bobo" revue.

SOUTHAMPTON HIPPODROME (rehearsal, 12.45).—"Flying Colours."

SOUTHEND HIPPODROME (rehearsal, 1.30).—"Look Pleasant," pictures, &c.

WOLVERHAMPTON EMPIRE (rehearsal, 1).—"Zig-Zag" revue.

LEON VINT CIRCUIT.

BARRY DOCK PALACE.—Brown and Crane, Flora and Bijou.

LLANELLY PALACE.—Carlton Trio, Stacey and Tinney, Eight Mascots.

NEATH PALACE.—Roland Carter Trio, The Spencers.

ALBANY WARD CIRCUIT.

Rehearsals at each place at 1 o'clock, except Weymouth, at 12

BRIDGWATER PALACE.—Dancing Viviennes.

SALISBURY NEW THEATRE.—Frank Lyndo's Repertoire Co.

SALISBURY PALACE.—Joe Elvin and Co., Teddy Lotted, Elsie Robey, The Bellinis, The Brazilian Trio.

WEYMOUTH JUBILEE HALL.—Romanesca Quartette, Jack Marks and Assistant, Isa Wise, Harry Marvello, and company as booked.

YEOVIL PALACE.—La Razcka Duo, Evie Desmond.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Alf Leonard Trio in "The Soul Kiss," Johnson Clark, The Diving Belles, Eddy Reed, Eight Stella Girls, Maidie and Gent, Ruff and Tumble.

ALDERSHOT ALFRED BERT'S MILITARY HALLS (rehearsal, 2.30).—Mme. Zaska's Six Zepher Ladies, The Elliotts, Connie and Ethel, Travers and Grant, Ted Hamilton and Tommy, Ken Barton and Else Millard, Mavis Pledge, Jimmy Green, Sergt. Leslie Crowther, Adalys Brignell, Gertie Leno, Ronnie Dare, Marie Florence, Ivy Stephens, Nan Russell, Eilleen May, Walter Anbury, A. B. Mask.

ASTON HIPPODROME (rehearsal, 12).—Fred Clement's revue "I'm Sorry," Mozelles, Private Evans.

AYR PAVILION (rehearsal, 1).—Ray and Calden's Co., "The Bluff Boys."

BATH PALACE.—Vasco, Three Sisters Macarte, Mee Joyce, Jack and Lilly Bucc, Ninon Oste, Artois, Bioscope, &c.

BELFAST (rehearsal, 12).—Australian Gold Diggers, "Revueland," Pal Malls, Sisters Brett, Marie Gray.

BIRMINGHAM HIPPODROME (rehearsal, 12).—The Blighty Girls, Sutcliffe Family, Marcelle and Seal, Minnie Clift, Harry Blake, Conway and Leland.

COVENTRY HIPPODROME (rehearsal, 1).—Fred Barnes, "A Double Escape," Alexander Prince, Zellini, Elsie Denham, Wilson and Waring, The Krakes.

DERRY (rehearsal, 12).—"Knocknagow" film.

DUBLIN (rehearsal, 12).—Claude Anderson and Miss Addison, Saxonica Trio, Five Gratos, and company as booked.

DUDLEY OPERA HOUSE (rehearsal, 1).—"The Cinema Star."

DUNDEE KING'S THEATRE (rehearsal, 12).—"Inside the Lines."

EDINBURGH (rehearsal, 12).—"That's Enough" revue.

EDINBURGH PRINGLE'S PALACE.—Seven Dandy Lassies, Beach and Brough.

EDMONTON EMPIRE (rehearsal, 4).—May Erne and He, Marbas, The Yellow Spider, Akron, Ian Maclean, Alf Sidney, Gertie Winters.

FELIXSTOWE PLAYHOUSE (rehearsal, 2).—Stone and Bradley, Jack Layton.

FOLKESTONE ELECTRIC THEATRE (rehearsal, 12.15).—Geo. Rapley, Harding and Preston, and pictures.

GLASGOW PAVILION (rehearsal, 11).—Unity Productions Co. presents "Bachles."

GOLDERS GREEN HIPPODROME.—"The Love Chase."

ISLINGTON PALACE.—Merdich and Adnil, Elfin Trio, Anita Hayes, Dunne and Donolly, Bioscope, &c.

KINGSTON EMPIRE (rehearsal, 12.30).—Carl Hertz, The Meteor Trio, Armstrong and Howarth, The V.C.H. Trio, Sisters Gaye.

LONDON GRANVILLE (rehearsal, 12).—Duncan and Godfrey, Naughton and Gold, The Enzers, Gladys Huxley, Queenie Dell, Ernie Williams, Taylor and Nichols, Julian Vedey, Pathé's Gazette.

LONDON PALACE THEATRE.—"Pamela."

LONDON, ROTHERHITHE HIPPODROME (rehearsal, 12).—"A Cushy Job," Kotchinsky's Dancers, Haywood and Hay, Phil Rees Little Coppers, Fred Holt, The Maynards, Frank Kavanagh and His 4 of Clubs, R. T. Chinn, Bain and Hill.

LONDON VICTORIA PALACE.—George Mozart, Daisy Jerome, Elgar Hudson Quintette, Farr and Farland, Sammy Shields, Betty Washington, The Two Tomboys, Rosa Beryl.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—"Don't Tempt Me," Karr and Kooney, The Housinis.

PENGE EMPIRE (rehearsal, 12).—Stafford and Woodward's "Wild Heather."

PLYMOUTH PALACE THEATRE (rehearsal, 1).—Vera Wootton, Lio Hoi Thsen Trio, Edie Monice, Al. Penney, Miss Silvie and Co., Kuba Quartette.

PONTYPRIDD TOWN HALL (rehearsal, 4.30).—Ronez Quartette, Four Kemptons, Takase, Luhanna Ladies.

READING PALACE THEATRE (rehearsal, 1).—Archie Goodall, Doraswami, Chas. Lilburn, Calland and Hooper, Pathé's Gazette, Frank Leo, Millie Jillson, Fred Zari, Marcelle and Bady.

RICHMOND HIPPODROME (rehearsal, 12).—"Hoop La!" revue.

SALFORD REGENT THEATRE (rehearsal, 11.30: matinées, Monday and Tuesday, 2.30).—Dora Lyric, Mlle. Zetta and Ass, W. B. Raby, Dandy Mascots, Spalding and Vangard, Gaetano Ollons, Little Irene, Geo. Pickett and Co. in "The Frenchwoman," Josh Lewis.

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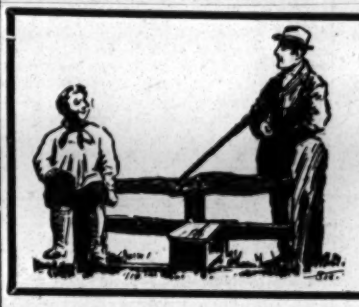

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FRANK
VAN HOVEN

AM so overcome by the refreshing breeze this week at Brighton, that what I'd like to say here must wait till my return. So sorry to disappoint one and all.

P.S.—Yes, Paul Witt, Teddie Butt and Rene R., am sorry I did not play Grantham with you folk the other week. When do you return there? Think I play there Xmas week, not sure.—VAN.

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THE RIGHT STUFF. Revue in 3 scenes (Ralph Haslam's Production). Caste includes Hettie Hartley, Dan Cibb. Vacant April 29, May 6, 13, June 17, 24.
ALADDIN PANTO. (P. T. Selbit's Production). Vacant Xmas 1918-19 season (except Jan. 13, 20, 27, 1919.
CINDERELLA PANTO. (P. T. Selbit's Production). Vacant Xmas season 1918-19 season (except Dec 30, 1918; Jan. 6, 13, 1919).
ALF, BILL & BERT: A Reality from the Trenches. Cast includes Ben Taylor, Len Kilroy, and Donald Brown. Vacant April 8, 15, 29.
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THEATRICAL GOSSIP.

The Curfew in Operation.

No difficulties appear to have arisen last evening at any of the theatres through the inauguration of the 10.30 closing. Various re-arrangements for starting the performances had been made, and in every case the lights were extinguished well in front of the scheduled time. At the Vaudeville they were "all out" at 10.20, and the neighbouring Adelphi closed its doors at 10.30. Similar conditions prevailed at other theatres.

In some instances little difference was made in the hour of opening, the saving of time being effected by a compression of the intervals. While "Romance" at the Lyric and "Inside the Lines" at the Apollo began at 8 instead of 8.15, "Love in a Cottage" at the Globe went back to 7.30, and "Flora" at the Prince of Wales compromised by beginning at 7.25. "Chu Chin Chow" at His Majesty's substituted 7.30 for 8. To those in doubt as to the opening times of the West End theatres, I would say, refer to the Theatregoers' Guide on our front page.

Queues and the Red Cross.

The Lord Mayor has forwarded to "The Era" a letter which he received from a private with the British Expeditionary Force suggesting that, instead of waiting in queues outside theatres, playgoers should be admitted earlier at a charge of 3d. a head, the proceeds to be devoted to the Red Cross Fund—the early-door system, I should imagine, applied to the interests of charity.

The suggestion is obviously well intentioned, but there are difficulties. There would be the extra expense of lighting—to say nothing of the additional fuel that would be used—and the necessity for the earlier attendance of ticket- and check-takers.

Next Sunday's "Salome."

Music will play an important part in the Independent Theatre's private performance of Oscar Wilde's "Salome," in which Miss Maud Allan will appear, next Sunday afternoon. Mr. Granville Bantock has written the music for Miss Maud Allan's dance, and this he will himself conduct. The rest of the music will be conducted by Mr. Howard Carr, who has also written a special prelude.

A characteristic scene has been designed by M. Guy de Gerald, who, with Mrs. Grein, is also responsible for the costumes, which have been executed with the help of the clever artist actor, Mr. Tom Heselwood. Miss Maud Allan has designed her own costume.

The British Players.

The support given to Mr. J. T. Grein's War Players, the theatrical company which will visit Holland in May for the entertainment of our interned officers and soldiers, has encouraged him to form three theatrical companies of first-rate British artistes. The first will go to Holland, the second to Denmark, Sweden, and Norway, and the third to Switzerland, Italy, Spain, and Portugal.

The repertory of these companies will range from Shakespeare to Shaw. In due course a meeting of actors will be convened in order to ascertain individual willingness to join the companies. Communications and offers of support may be sent to Mr. J. T. Grein, 27, Mincing-lane, E.C.

The Two Knives.

With regard to Bernard Hishin's forthcoming presentation of "The Knife," which has been waiting for a fitting West End sheath or "case," it is now decided that this weapon shall be flashed forth at the Comedy this day week (the 10th). It was originally fixed for the 9th, but the later date has been chosen so as not to clash with the Zangwillian "Too Much Money"-makers, due at the Ambassadors on the former day. This "Knife" (by Eugene Walter, of America) will, from what I hear of it, cut similarly to the previous "Knife."

The other "Knife" was by Henry Arthur Jones, and was produced at the Palace some few years back, with Arthur Bourchier in the leading part. The character somewhat analogous to this in Walter's play will be acted by C. Aubrey Smith, equally strong as comedian and cricketer. The heroine in Jones's play was impersonated by Miss Violet Vanbrugh. The heroine in Walter's will be enacted by Miss Kyrle Bellew.

Hibernian, not Hebrew.

I found Bernard Hishin somewhat exercised just now because certain people would insist on inferring that he is a member of the Ancient Race, and will keep saying to him "Moselioy!" and similar Hebraic or Yiddish phrases. B.H. assured me that he is really a Hibernian, and not a Hebrew! Quite an O'Hishin, in fact.

"The King's Bride."

The comic opera which Bernard Hishin is to produce directly after he has stuck "The Knife" in—namely, the one which he asked me recently to announce as "Laurette"—will now, he tells me, be called "The King's Bride," as it was in an earlier stage of its existence.

"H. B." and "Victory."

When H. B. Irving re-appears in the West End he will, I understand, be seen in a new drama written by Basil Macdonald Hastings and Joseph Conrad, and entitled "Victory."

Boccaccio Plays.

Mr. J. L. Sacks tells me that his new "Boccaccio" play, at present called "Decameron Nights," will be a most novel and elaborate "production." Meanwhile, yet another "Boccaccio" play is in preparation by a different firm. Its present title is "The Loving Heart."

A Comedian Constable.

Harry Nicholls, a sergeant of the "Specials"—and a very hard-working sergeant he is—has been suffering from sciatica. Now, happily, he is better.

George Eliot Again Dramatised.

It is a long while since we saw a play based on a George Eliot story on our native stage. Now, however, E. H. Kelly tells me that he has just finished a dramatisation of that great novelist's perhaps greatest novel, "Silas Marner." This Mr. Kelly is not only a clever comedian, he is also descended from a famous line of naval chiefs, some of whom were with Nelson. During the war E. H. K. has been doing a lot of naval work on his own account.

Actors' Association Propaganda.

The new Propaganda Committee, under the chairmanship of Mr. Alfred Lugg, is making a big effort to double the membership of the Actors' Association this year. To do this it has to recruit forty new members each week, a herculean task, but one to be accomplished if all members will lend their co-operation.

This Committee has set itself a further task of getting a member to act as official delegate in every theatre in London and every company in the provinces. In London this is quite a simple matter, but it is not so easy to get in touch with those on tour. The duty of delegates is to get every member of their respective companies to join the Association, and it is hoped that somebody in every company will come forward and express their willingness in this way and send their names and tour lists to Mr. Alfred Lugg, Actors' Association, 3w, Regent-street.

Bravo, Dundee!

On Wednesday last, under the auspices of the Y.M.C.A., Mr. and Mrs. Martin Harvey organised an entertainment in the Foresters' Hall, Dundee. The collection taken following upon Mrs. Martin Harvey's address totalled £116 2s. 6d. Mrs. Martin Harvey also made a Red Cross appeal in Her Majesty's Theatre, Dundee, and obtained the sum of £106 10s., making £222 12s. 6d. for the week in aid of war causes.

Film follows Opera.

It seems likely at the moment of writing that soon after Sir Thomas Beecham finishes his present opera season at Old Drury next Saturday, the National Theatre will again have a film or cinema season.

"Both Sides of the Curtain."

The publication is promised early next month by Messrs. Cassell of "Both Sides of the Curtain," in which are embodied the recollections of Miss Geneviève Ward, written by the actress in collaboration with Mr. Richard Whiteing. Personal reminiscences, I understand, are included of King Edward, W. E. Gladstone, Tennyson, G. A. Sala, Sydney Grundy, Henry Irving, Ellen Terry, the Kendals, Mme. Ristori, Sir Charles Wyndham, Sir George Alexander, and a host of other celebrities.

[Photo., Bertram Park.

MISS ETHEL IRVING,

who has won new laurels by her performance in the principal part in "The Prime Minister" at the Royalty.

"Valentine" to Tour.

West End theatres being just now at a premium, Mr. Lambelet tells me that he has decided to take "Valentine," which must be withdrawn from the St. James' Theatre on April 13, on a short provincial tour. Immediately the present negotiations are satisfactorily settled, however, Mr. Lambelet intends to re-introduce "Valentine" to London music lovers at a convenient West-End theatre.

The New Novelties.

"Belinda" is due at the New Theatre on Monday next, and will have in the cast such popular artistes as Miss Irene Vanbrugh, Miss Isobel Elsom, Mr. Ben Webster, Mr. Dennis Neilson-Terry, and Mr. Bouclcault. As first piece will be given "Monica's Blue Boy," by Sir Arthur Pinero, with music by Sir Frederic Cowen, in which will appear Miss Mary Glynne, Mr. Martin Lewis, and Mr. Eric Lewis.

An All-British Policy.

By the new arrangements which have been made by agreement with the lessees, Messrs. Dott and Levy, Messrs. A. Braff and Edward Perkins will immediately become the tenants and producers of the Strand, and future productions are to be "emphatically British in every detail." By arrangement with them, Mr. Cecil Barth will, meanwhile, present on Tuesday next Jessie Porter's new four-act comedy, "Betty at Bay," which, with Miss Christine Silver in the title-rôle, has won undisputed success on its trial trip in the provinces. Mr. Barth has decided upon an evening performance, in order to avoid clashing with the Ambassadors Theatre.

General Theatrical Fund.

The April meeting of the directors of the Royal General Theatrical Fund was held yesterday at Goschen Buildings, Henrietta-street. Mr. M. R. Morand, the chairman of the Association, presided, and Messrs. Charles Rock (hon. treasurer), Douglas Gordon, H. B. Irving, Alfred Jenner, Frank Weathersby, and Charles Cruikshanks (secretary) were in attendance. It was agreed that, until further notice, the board meetings be held at three o'clock in the afternoon instead of twelve noon.

It was unanimously agreed that Mr. H. B. Irving be elected as a trustee of the fund in the place of the late Sir George Alexander. The secretary reported the receipt of a letter from an actor now stationed at Hong Kong, and engaged in military duties, in which he wrote: "Have just received full information re General Theatrical Fund, for which many thanks. On my return to Blighty I shall most certainly become a member. Every success."

The Curfew in the Country.

Little inconvenience is likely to be experienced by the theatre and variety managements in Hull in connection with the new "Curfew" Order. The plays at the Grand Theatre have generally run their course by 10.30. At the Alexandra Theatre, where drama is staged twice nightly, the times for commencing performances are to be altered to 6.15 and 8.30. At the Palace and the Tivoli the same times have been decided upon for the rise of the curtain, so that it will not be necessary to curtail any part of the programme.

The Birmingham concert halls are making compliance with the new "curfew" Order by starting each evening performance half an hour earlier, beginning at 6.15. This will obviate any dovetailment of the programme.

"Bubbly" Bids Farewell.

After a run of 428 performances "Bubbly" takes its leave on Saturday, April 6, of the Comedy Theatre, where the American play, "The Knife," will be presented, under the direction of Mr. Bernard Hishin. Later on Mr. Charlot intends producing a new musical entertainment at the Comedy.

A Distinguished Cast.

Sir J. Forbes-Robertson will appear at the Theatre Royal, Manchester, on Tuesday, April 23, for a flying matinée performance of (probably) "The Passing of the Third Floor Back," with his wife Miss Gertrude Elliott, Miss Winifred Emery, Dame May Whitty, and Mr. Ben Webster in support. The proceeds are to be in aid of the National Fund for Nurses. A great welcome awaits the event.

"Romance's" Manchester Record.

"Romance" finished its season at the Gaiety Theatre, Manchester, on Saturday evening last. About 80,000 people have seen the play this time, and the record is one to be proud of. At the close of the run Miss Frances Dillon (Cavallini) delivered a rhymed address, written by Mr. E. B. Norman, manager of the company, and Miss Adah Rogalsky sang the National Anthem with the company.

New Play at Liverpool.

At the Liverpool Playhouse shortly will be produced a new play, entitled "The K.C.," from the pen of Mr. Dion Titheradge, a brother of Miss Madge Titheradge. The author was a member of the original company which opened the Liverpool Repertory Theatre, and is now an officer in the Royal Horse Artillery. In 1912 he went to America, and was leading man to Miss Laurette Taylor.

"My Old Dutch" in the Provinces.

This four-act play, by Arthur Shirley and Albert Chevalier, has now been performed in ten provincial towns, and the popular comedian is justified in believing from the nightly reception he obtains at the end of each performance that he has made one of the greatest hits of his successful career. In "My Old Dutch," which was founded on the famous song, Mr. Chevalier runs the gamut of the emotions from cheery comedy to the deepest pathos, while the situations never fail to hold an audience. I am told that London is to see the play later on.

Musical Liverpool.

Liverpool's appreciation of Mr. W. W. Kelly's opera season at the Shakespeare Theatre is so keen that, in spite of the fact that next week will be the sixteenth of the season, the powers that be are busy considering plans for an extension of the run.

A New American Play.

I hear that Mr. Clifford Heatherley has just bought a new play by a well-known American author. Mr. Heatherley has again secured Miss Violet Vanbrugh for the lead, and her part, I understand, just suits her wonderful talents.

A Posthumous Performance.

At the New Theatre Royal, Birkenhead, last week an intermezzo, composed by the late Lieut. A. Nicholson, a native of the town, who was killed in France, was performed for the first time in public. The piece, which has considerable merit, has been orchestrated by Mr. Louis Burgess. The deceased composer was deputy-organist at St. Paul's Church.

"Ghosts" Also.

Bristol is becoming quite notorious for its ultra-careful tone theatrically. In spite of every assurance and guarantee offered to the local Licensing Justices, they refused last December to allow "Damaged Goods" to be performed at the Victoria Rooms, and their dramatic license was in serious danger of not being renewed if they honoured their contract for letting the hall. Now the bar has been put up against "Ghosts," which had been announced for the Theatre Royal.

Miss Beatrice Allen.

Bristol theatre-goers have heard with great satisfaction that Miss Beatrice Allen has passed the crisis in her illness—acute bronchial pneumonia—and is now making recovery at her home at Chester. Miss Allen was a very popular principal boy at the Princes Theatre last Christmas.

"Fair and Warmer."

The St. James's Theatre has now come within the range of Mr. Alfred Butt's activities, and towards the end of the month he will present there "Fair and Warmer," the American farce dealing with the humorous complications which overwhelm two respectable young persons who "try to be wicked without knowing how." In the cast will be Miss Fay Compton, Miss Mary Dibley, Miss Billie Carleton, Mr. Ronald Squire, Mr. George Relph, and Mr. Nigel Playfair. The farce will have a trial trip at the Prince's Theatre, Manchester, on April 15.

"Bella's" Big Business.

Remarkable prosperity is being enjoyed by "Bella Donna," now being toured by Messrs. Arthur Gibbons and Dudley Stuart. At the Royalty, Barrow-in-Furness, on the Saturday night, every bookable seat was taken in advance, and the house sold out at early doors. This was again the case at the Theatre Royal, Norwich, money being refused in all parts. The autumn tour will commence at the Theatre Royal, Aldershot, on July 15.

Carminetta Meets Carmen.

Carminetta (Delysia) was in the first row of the stalls on the opening night of "Carmen" at Drury Lane, while Carmen (Doris Woodall) disported on the stage. Daughter was much interested in mamma's carryings-on with Zuniga, José, and Escamillo, and didn't seem to be at all shocked by her maternal parent's amorous laxities. In fact, she was seen to applaud her every action most warmly.

THE DRUID.

THE PLAY IN PARIS.

The last fortnight has rather been trying for our theatrical managers. Gotha and German cannon have interfered with the Parisian distractions.

At the Comédie Française they were playing Anatole France's fine play, "Les Noces Corinthiennes," and although the raid had commenced nobody moved from the stage, neither from the front of the house.

However, the authorities thought it was useless to brave danger for no purpose, and our managers have been notified to send their audiences away to the nearest shelter as soon as the alert has been given. Consequently, matinées are more in favour than evening performances, although theatres with good shelters on the premises or within easy reach continue to play every evening.

The Opera has revived one of the finest operas of Rameau, which had not been presented since 1784. Monsieur Jacques Rouche, the actual director, is an artiste, and spares no pains in producing what he thinks interesting and worth presenting to the public. Castor and Pollux has been mounted with the most artistic care, and the result is a treat for the eye and for the musical ear. The scenery and the dress had been entrusted to Mr. Dress, who took his inspiration in the eighteenth century arts, and the musical studies were in the hands of Mr. A. Bachelet, who conducted the splendid orchestra of our National Theatre. The numerous ballets (one in each of the five acts) were arranged by Guerra, and were a great factor in the success of the performance. The wrestling athletes, in their rythmic wrestles, had been drilled by Lieutenant Hebert.

Messrs. Plamondon and Lestelly sang the parts of Castor and Pollux; Mlle. Germaine Lubin was Télaïre; Mmes. Aline Vallandri et Jane Laval and Mr. Grosse were the creditable exponents of the other principal parts. Mlle. Aida Boni and Mr. Aveline scored a success in the various ballets.

A new operetta in two acts by Michel Carré, music by Charles Cuvillier, was produced at the Théâtre Femina. It is in the light manner of our XVIII. century writers, although the action takes place at the time of the "Directoire." The Chevalier de Clairambault is courting a "danseuse" of the Théâtre Feydeau. Irène Delestang loves the Chevalier. In order to gain his love, she disguises herself as a Captain in the Hussars. The "danseuse," being rather fond of soldiers, instantly makes love to Irène, and bullies her Chevalier; but Irène resumes her lady's attire and waits for her Chevalier in the semi-dark boudoir of the "danseuse," and the Chevalier surrenders to Irène's charms. The play was well sung and performed by Henri Defrenn as the Chevalier, Lucy Vauthrin as Irène, and Berthe Lequien (of the Opera) as the danseuse.

We have to record the death, at the age of 63, of Mr. Pierre Barbier, author of "Vincenette," played at the Comédie Française, and of "La Vieillesse de Don Juan," in collaboration with Mounet Sully, performed at the Odéon. He had also written several books of operas, such as "Daphnis et Chloe," music by H. Maréchal, and "Le Tasse," music by Eug. d'Harcourt.

"THE DECEIVERS."

One-Act Farce, By Brandon Fleming, Produced at the Royal Opera House, Leicester, on Easter Monday, April 1.

Colonel Goliath Worcester, C.B., Edgar Bruce
Odette ..... Lois Heatherley
Marie ..... Ada Clifford
Frederick Worcester Clifford Heatherley

A curtain-raiser to "Mrs. Pomeroy's Reputation, played admirably by Mr. Clifford Heatherley's company, proved to be delightfully entertaining, and gained the heartiest applause of the holiday audience.

Col. Worcester's son, Frederick, who has led a rather wild life, poses as an author. His father promises that if he can manage to make £500 a year out of his writings he (the Colonel) will double his income. After a time the son writes to his father stating that he is now making the agreed sum, and invites him to his flat in town. The son, who occupies rooms on the top floor, obtains the consent of his lady friend, Odette, a music hall dancer, to allow him to use her flat so as to hoodwink the old chap. She consents, and the results are such that the father gives Frederick £1,000 a year instead of the £500 agreed upon.

The part of Odette, the dancer, played by Miss Lois Heatherley, was in every way a thorough success, and Mr. Clifford Heatherley as Frederick gave a spirited portrayal, which left nothing to be desired. Mr. Edgar Bruce, as the Colonel, is also to be complimented on an excellent character sketch. Miss Clifford gave a smart impersonation of the Maid, Marie.

CENSORSHIP VAGARIES.

TO THE EDITOR OF "THE ERA."

Sir,—One reads that the Lord Chamberlain has lately forbidden the title, "Twin Beds," whilst he cheerfully passes the title "Sleeping Partners."

My own experience may not be without interest. Some years ago I wrote a Scottish sketch, "Share the Bed," a title which was forbidden before the play was produced at the London Pavilion. After the sketch (renamed "The Lodgers") had been running for over a year, including a few weeks' season at the Tivoli, I wrote again asking if, now that the piece was an established success, and the public knew there was no evil in it, I might use my original title, "Share the Bed"? The reply was to the effect that I might call it "Share the Room" if I liked, but on no account must I call it "Share the Bed."

And yet in the meantime the authorities had licensed another sketch, called "Bedfellows"!—Yours faithfully,

CHARLES HANNAN.

London, April 1, 1918.

Actors' Church Union Hostel.

Under the patronage of Queen Alexandra, a matinée will be given at Wyndham's Theatre on April 12 in aid of the Actors' Church Union Hostel Memorial Fund, which has for its object the founding throughout the country of hostels for the benefit of the children of touring actors and in memory of those actors who have lost their lives in the war. Among those who have consented to appear are Sir J. Forbes-Robertson, Miss Violet Lorraine, Miss Lilian Braithwaite, Mr. George Robey, Mr. Ben Davies, and Mr. Harry Tate.

Hovenden's British Grease Paints

These paints are made at our Factory, guaranteed pure, colours perfect, and quality better than any foreign make, and at same price. We are also producing

LINING PENCILS & COCOA BUTTER.

These can be obtained at all High-class Hairdressers', Chemists', &c.

A few opinions from popular people.

Mr. MARTIN HARVEY, Grand Theatre, Hull.—"I have been intending for some time to send you a testimonial about your Grease Paints. I have given them a good trial now, and I think I can honestly say that they are superior even to the German, and that, alas! is saying a good deal. I compliment you heartily upon your achievement." Mr. WILL EVANS, Theatre Royal, Drury Lane.—"I thank you for sample of your Grease Paints you sent, and I find it a very excellent preparation. I shall certainly continue to use it." Mr. PHIL RAY.—"Not being fortunate enough to receive a sample of your excellent Grease Paints, I purchased same for myself, and after a lengthy trial I have no hesitation in saying that, from my point of view, it is immeasurably superior to any foreign make."

STUDENTS AND THE STAGE.

TO THE EDITOR OF "THE ERA."

Sir,—The system of flooding the theatre with students from the numerous schools of dramatic art now in existence is becoming, in my opinion, a serious menace to the profession. If there be any doubt as to the reality of such a menace, I refer you to a remark recently made in one of your contemporaries that the students of a leading academy looked upon a certain West End theatre as a mascot, remembering that after last year's performance several of those who appeared were given important engagements, in some cases extending to a year.

I do not wish to seem to discourage in any way the splendid work which the Actors' Association are doing, but I submit that adequate protection against such a menace, which strikes right at the very living and progress of the professional should surely rank as one of the first objects to be worked for. More members, of course, are needed to enable the Council of the A.A. to move in the matter. So as I am proud to count myself a member of that body, may I invite all my brother and sister professional artistes who are at present non-members not to nurse this grievance in private, but to come and join the A.A.? I appeal to all West End and provincial artistes of both sexes. It is clear that by all joining the A.A. it will make them powerful enough to dictate in regard to that protection to which we are all by right entitled. I do not object to the existence of such schools for the beginner contemplating taking up the profession as a living, but on the grounds of fairness and justice to the thousands of good, earnest, and hard-working professional men and women I do object to the influence those directing these schools are by their position in the profession able to bring to bear on the "big wigs" of the West End theatres in the interests of their pupils. Is it fair to the provincial actor or actress that these amateurs should be able to step from a school of training direct into a West End company to play an important part, or even a small part, without the preliminary practical experience of the touring artiste—in other words, without any of the heartaches of disappointments relative to going "through the mill"? West End managements should be obliged and encouraged by those in influential positions to draw their supply from the provinces, and so break down for good that absurd barrier between the West End and the provinces, which has always existed.

The matter does not now apply so much to the male portion of our profession owing to the war, but we hope this will be over some day, in any case is not *now* the time to put our "house in order?"

I propose that the heads or directors of these schools without exception should be approached by the A.A. to pledge themselves on no account to allow any of their students to make their début in a West End theatre or company run by professionals; and there should be a further scheme whereby small parts could be allotted to those proficient in good provincial or suburban companies, or, better still, in repertory theatres, which are now in vogue in many of our large provincial cities; and that all must have had at least two years' solid experience in the provinces before coming to or being admitted into a West End engagement. On the other hand, of course, a similar pledge must be got from West End managements that they on their part will help the scheme by refusing to engage any introduced direct from a dramatic school without the necessary preliminary experience as stated.

In conclusion, not until we stop the amateur who is by money and influence snatching from the professional what is rightly theirs, will the provincial artists receive that justice which is due to them, and be given the same chances of progress, according to his or her ability.

Yours faithfully,
HOWARD BRENAN.

Ambassadors Theatre, W.C. 2.
March 31, 1918.

DEATH OF MR. CHARLES REYNOLDS.

Many members of the profession will learn with regret of the death of Mr. Charles Reynolds, proprietor of the well-known Reynolds' Exhibition, Lime-street, Liverpool. For some ten weeks Mr. Reynolds was confined to his house at Liscard, Wallasey, suffering from heart complaint, and died on Monday in his 69th year. He leaves a widow and a son and daughter. His son, who has been invalided out of the Army, was formerly well known in theatrical circles, being conductor of "The Chocolate Soldier" travelling company and several other principal musical comedies. All who have come into contact with Mr. Charles Reynolds will remember him as a brilliant raconteur, an able linguist, and a Shakespearean scholar. He was a man of big heart, being generous in the extreme, and during his lifetime's connection with Reynolds' Exhibition gave encouragement to many who now occupy leading positions in the theatrical and music hall world. Reynolds' Exhibition has now been sixty years in existence, and that although every other place of its kind in the country has, during that long period, changed proprietorship, it remains in the original family. In the exhibition are wonderful life-like models of celebrated people, many of which have been photographed by London camera men and sold as pictures from life.

THE PROFESSION WITH THE COLOURS

Mr. Edwin Ellis, of the Hippodrome and Comedy Theatre revues, is now on active air service at Dunkirk. Letters addressed c/o "The Era" will be very welcome.

Rfn. Wm. Trussell (late manager of the Pavilion, Southampton, Bath, &c.), after undergoing five operations upon his foot and leg at the Baythorpe Military Hospital, Nottingham, is now spending a period of convalescence at Welbeck Abbey, the magnificent residence of the Duke and Duchess of Portland. He hopes shortly to be back again in the theatrical profession, as he anticipates obtaining his discharge from the Army in the near future.

"BETTY" WITH THE COLOURS.

Pte. Murray Pilkington, late of Daly's Theatre, and now serving with the B.E.F., writes:—

"Daly's Theatre production (in miniature, of course) is a rare event on active service.

"With the kind permission of Mr. Robert Evett, and through his help in sending us out the script and score of 'Betty,' we have been able to put on a show, with full orchestra, which has proved a most remarkable success.

"On being admitted to this depôt, I very soon found my old pals, Stanley Brereton (last playing Leslie Henson's part in 'To-night's the Night' on tour) and Francis Dewick. The following day I encountered Fred King, so long the able lieutenant of Mr. Thos. Cautley at Daly's Theatre box office.

"Of course, hasty consultations took place, decisions were arrived at, and in three days we got our cast together, and were well on the way with rehearsals, I, fortunately, being able to put on Act. I. from memory.

"We had enormous backing up by the Padre, and Francis Perrin, William Howell, and Hector Tomkins all being professionals, things went with a bang.

"I must apologise for trespassing on your valuable space, but I think that you might like to show that 'The Profession' are not only successful in killing Huns, but that they can also do their bit in putting new life into their pals.

"Many thanks to you for affording me the use of your 'Era Letter Box,' and best wishes for a happy Easter."

The fine band of the R.E. (Inland Waterways), stationed at the White City, Bristol, is made up entirely of musicians who only a few months ago were members of various theatrical orchestras and music hall bands and concert parties. Their services have been given free for many Bristol war charities, and on Easter Sunday, when the band had a concert for their band fund, the Colston Hall was packed. Sapper Gladwell was especially appreciated at the organ, and small wonder, for he is F.R.C.O., and prior to the war was deputy organist at Worcester Cathedral.

Mr. Tony O'Brien, late of Alfred Butt's and Robert Courtneidge's companies, who is now serving in the Navy on board H.M. M33, would be very glad to hear from old friends.

Miss Lena Ashwell, who, in conjunction with the Ladies' Auxiliary Committee of the Y.M.C.A., organises the concerts and dramatic work at the Front, has arranged with Miss Eva Moore to play for the week beginning April 8 "Eliza Comes to Stay" at the King's Theatre, Hammersmith, previous to opening a season of repertory in Paris, where they will entertain the Imperial and Allied troops. Princess Helena Victoria, who is the president of the Ladies' Auxiliary Committee, will be present on the opening night.

The guests at Mr. W. W. Kelly's weekly entertainment for wounded Tommies greatly enjoyed "A Little Bit of Fluff" last Wednesday. This week "The Rotters" is the attraction at the usual party.

YOU MUST INCLUDE THESE TWO SONGS IN YOUR REPERTOIRE

COME BACK TO ME

Music by J. HOLLAND ROBERTS.

Words by DOROTHY FRASER-FULTON.

HOME DREAMS

Music by W. STEFF LANGSTON.

Words by HERBERT J. BRANDON.

Two Songs full of Melody and the popular style—to relieve war-weariness, and to entertain.

LONDON: KIBBLE & COMPANY, 18, Berners Street, W.1.

ON THE ROAD.

[Will Managers kindly send in their Tour Lists for insertion in "On the Road" by Tuesday morning in each week]

PLAYS.

Abbott (Ernest R.).—Apr. 1, R., Darwen; 8, Rly., Chester.
A'Dell (Evelyn).—Apr. 1, O.H., Wakefield; 8, R., Middlesboro'.
Albert Chevalier & Co.—Apr. 1, R., Bournemouth.
All British Rep.—Apr. 1, Gem Cinema, Maesteg; 8, Gem, Maesteg.
Allington Charsley Opera Co.—Apr. 1, H., Darlington; 8, Eden, Bishop Auckland.
Always Welcome.—Apr. 1, E., Mountain Ash; 8, E., Mountain Ash.
Ann, Beauchamp & Beecham.—Apr. 1, E., Oswestry; 8, E., Oswestry.
Annie Laurie.—Apr. 8, Alex., Birmingham.
Annac Coves, The.—Apr. 8, R., Manchester.
Apple of Eden, The.—Apr. 1, Dalston; 8, G., Brighton.
Austin (Mary).—Apr. 1, R., Leeds.
Back Home in Tennessee.—Apr. 1, Pav., Pontnewynydd; 8, P.C., Wigan.
Baynton (Henry Rep.).—Apr. 1, P., Waterford; 8, P., Waterford.
Bella Donna.—Apr. 8, Bury St. Edmunds (3); M., Cambridge (3).
Belle of New York, The.—Apr. 8, O.H., Burton.
Better 'Ole, The.—Apr. 1, N., Cambridge; 8, Cnty., Reading.
Better 'Ole (A. Co.).—Apr. 1, H., Chesterfield; 8, Alex., Widnes.
Better 'Ole (B. Co.).—Apr. 1, G., Whitley; 8, G., Bramshott.
Better 'Ole (C. Co.).—Apr. 1, O.H., Bridlington; 8, Gainsboro'.
Betty (George Edwardes).—Apr. 1, Hanley; 8, O.H., Coventry.
Betty (Macdonald & Young).—Apr. 1, Morecambe; 8, G., Accrington.
Betty at Bay.—Apr. 1, Ly., Edinburgh.
Billeted.—Apr. 1, R., Leamington Spa; 8, W. G., New Brighton.
Black Sheep of the Family, The.—Apr. 1, P., Newcastle; 8, Garrick, Edinburgh.
Bluff Boys, The.—Apr. 1, Pav., Wishaw; 8, Pav., Ayr.
Bonnie Brier Bush, The.—Apr. 1 O.H., Perth.
Boy, The.—Apr. 1, P., Bristol.
Boy, The.—Apr. 1, P.G., Folkestone; 8, Gty., Hastings (3), Eastbourne (3).
Boy's Best Friend, A.—Apr. 1, P., Weston-super-Mare; 8, R., Ebbw Vale.
Broadway Jones.—Apr. 1, Cheltenham; 8, Eastbourne.
Broken Doll, A.—Apr. 1, Pns., Bradford.
Broken Trail, The.—Apr. 1, R., Crook; 8, R., Scarboro'.
Brown (Mr. and Mrs. Percy).—Apr. 1, E., Porth.
C. Barclay & R. Lister.—Apr. 1, E., Rotherham.
Carl Rosa Opera Co., The.—Apr. 1, K., Greenock; 8, K., Greenock.
Carminetta.—Apr. 1, R., Brighton; 8, L., Newport.
Casey (Will) Co.—Apr. 1, M., Glasgow.
Cash on Delivery.—Apr. 1, H., Boscombe.
Charley's Aunt.—Apr. 1, R.C., Liverpool; 8, K., Glasgow.
Cinderella (Carlton Frederick's Co.).—Apr. 1, Merthyr Tydfil.
Come Back to Erin.—Apr. 1, E., Garston; 8, E., Greenock.
Cook.—Apr. 1, Pav., Weymouth.
Crackswoman, The.—Apr. 5, Alex., Pontefract.
Crossley (Stephen). — Apr. 1, Central P., Medanfield.
Daddy Long-Legs (Gilbert Miller's No. 1 Co.).—Apr. 1, R., Newcastle; 8, R., Nottingham.
Daddy Long-Legs (Gilbert Miller's No. 2 Co.).—Apr. 1, G., Wolverhampton; 8, R., Hanley.
Daddy's Girl.—Apr. 1, Osborne, Manchester; 8, R., Castleford.
Damaged Goods (South Co.).—Apr. 1, Gty., Manchester; 8, Gty., Manchester.
Damaged Goods (West Co.).—Apr. 1, Pns., Portsmouth; 8, R., Brighton.
Deliver the Goods.—Apr. 1, G., Wellington.
Diplomacy.—Apr. 1, G., Abernavon; 8, West P., Brighton.
Dobell's (W. L.) Rep. Co.—Apr. 1, Picture House, Youghal; 8, Assembly Rooms, Fermoy.
Dog Ehow, The.—Apr. 8, Tivoli, Hull.
Double Event, The.—Apr. 1, N., Salisbury; 8, Pier Pav., Weymouth.
D'Oyly Carte Opera Co.—Apr. 1, Gty., Dublin; 8, Gty., Dublin.
Dummy, The.—Apr. 1, R.H., Liverpool.
Edmonds (E. Vivian) (Personal Co.).—Apr. 1, E., Barnsley.
End of the Trail, The.—Apr. 1, R., Bilston; 8, G., W. Hartlepool.
Fatal Wedding, The.—Apr. 1, P., Gloucester.
Fishpingle.—Apr. 1, R., Bath; 8, O.H., Blackpool.
Five Nights.—Apr. 1, G., Swansea.
Florodora.—Apr. 8, Dalston.
Gayest of the Gay, The.—Apr. 1, R., Leicester; 8, P., Nelson.
General Post.—Apr. 1, L., Newport; 8, G., Swansea.
Girl from Canada, The.—Apr. 1, R., Coatbridge; 8, R., Coatbridge.
Girl from Ciros', The.—Apr. 1, Kennington; 8, L., Ipswich.
Girl Mother, The.—Apr. 8, R., Halifax.
Glenville (Matthew H.).—Apr. 1, Osborne, Manchester; 8, R., Castleford.
Grantham (Vivian Co.).—Apr. 1, Aberystwyth (2), Llandrindod Wells (4).
Grumpy (Horace Hodge's Co.).—Apr. 1 West Pier, Brighton; O.H., Buxton (3).
Happy Day, The (George Edwardes' Co.).—Apr. 1, R., Blackburn; 8, M., Crewe.
Heart of a Thief, The.—Apr. 1, R., Sheffield.
He Brings the Wanderer Home.—Apr. 1, R., Jarrow; 8, P., Newcastle.
Herbert Shelley.—Apr. 1, R., S. Shields; 8, R., Jarrow.
Her Favourite Son.—Apr. 8, R., S. Shields.
Her Forbidden Sacrifice.—Apr. 1, O.H., Wakefield; 8, R., Middlesbro'.
High Jinks.—Apr. 1, G., Hastings.
High Jinks.—Apr. 1, H., Portsmouth.
Hindle Wakes.—Apr. 1, P., Durham; 8, H., Altrincham.
Hinton, Arthur.—Apr. 1, P., Newcastle.
His Last Leave.—Apr. 1, G., Peterboro'; 8, King's Lynn (3), Bury St. Edmunds.
His Wife's Good Name.—Apr. 1, M., Glasgow.
If Those Lips Could Only Speak.—Apr. 1, G., Halifax; 8, R., Dewsbury.
In the Trenches.—Apr. 1, E., Edmonton; 8, R., Dewsbury.
Inside the Lines (Blue Co.).—Apr. 1, O.H., Buxton; 8 N. R., Birkenhead.
Inside the Lines (Red Co.).—Apr. 1, O.H., Southport; 8, K., Dundee.
Invisible Foe, The.—Apr. 1, R., Manchester.
Irish Players, The.—Apr. 1, Court, London.
J. W. Turner Opera.—Apr. 1, R., Bolton; 8, Rtv., Barrow.
Jackson, Mepham Rep. Co.—Apr. 1, E., Garston; 8, E., Egremont.
Jeffersons, The.—Apr. 1, P., Pier, Brighton; 8, O.H., Cheltenham.
Jerry.—Apr. 1, Aberystwyth (3), Llandrindod Wells (3); 8, G., Walsall.
Jess o' the Caravan.—Apr. 1, Globe, Consett; 8, R., Crook.
Julyann.—Apr. 1, R., Nottingham; 8, L., Edinburgh.
Just a Little Pair of Shoes.—Apr. 1, P., Bordesley; 8, H., Stoke.
Kick In.—Apr. 1, R., Colchester.
Knowles (J. Forbes).—Apr. 1, R., Leicester; 8, P., Nelson.
Land of Promise, The.—Apr. 1, R., Chatham; 8, Cnty., Bedford.
La Poupee.—Apr. 1, Wimbledon; 8, E., Wood Green.
Lass of Dingley Moor. — Apr. 1, R., S. Shields; 8, R., Jarrow.
Laurence (Leonard) Repertoire Co.—Apr. 1, R., Aldershot.
Leigh Lovell's Co.—Apr. 8, O.H., Northampton.
Little Bit of Fluff, A (North Co.).—Apr. 1, Colwyn Bay (3), Rhyl (3); 8, Cnty., Shrewsbury.
Little Goody Two Shoes.—Apr. 1, Q.P.H., Manchester; 8, H., Darwen.
Little Grey Home in the West.—Apr. 1, R., Wolverhampton; 8, P., Bordesley.
Little Miss Vanity (Bellamy No. 1 Co.).—Apr. 1, R., Aston; 8, R., Guildford.
London Pride (Curzon and Du Maurier's Co.).—Apr. 1, O.H., Scarboro' (3), O.H., Harrogate (2); 8, R. C., Liverpool.
Love Kiss, The.—Apr. 1, P., Gloucester.
Love Marriage, A.—Apr. 1, K., Gainsboro'.
Maid of the Midnight Sun, The.—Apr. 1, R., King's Lynn; 8, R., Lincoln.
Maid of the Mountains, The.—Apr. 1, O.H., Northampton; 8, G., Wolverhampton.
Maid of the Mountains, The (Macdonald and Young's Co.).—Apr. 4, Pier, Colwyn Bay (3); 8, R., Worcester.
Maid of the Mountains, The (North Co.).—Apr. 1, O.H., Middlesbro'; 8, R., Huddersfield.
Man Who Stayed at Home (Taylor Platt's Co.).—Apr. 1, R., Lincoln; 8, G., Peterboro' (3), R., King's Lynn (3).
Marriage Market, The.—Apr. 1, E., Swindon; 8, R., Aldershot.
Meanest Man on Earth, The.—Apr. 1, P., Reading; 8, H., Devonport.
Melting Pot, The.—Apr. 1, P., Watford; 8, P., Waterford.
Middy, V.C., Comes Home, The.—Apr. 1, R., Stratford; 8, M., Bootle.
Midnight Mail, The.—Apr. 1, R., Oldham.
Mill Girl's Wedding, A.—Apr. 1, R., S. Shields; 8, R., Jarrow.
Millane (Joseph).—Apr. 1, Cnty. Hall, St. Albans.
Millionaire and the Woman, The.—Apr. 1, R., Sheffield.
Millward (John S.).—Apr. 1, G., Luton.
Misleading Lady (Stafford and Woodward's Co.).—Apr. 1, R., Worthing.
Monty's Flapper.—Apr. 1, R.K., Barrow; 8, Art., Woolwich.
Moths.—Apr. 1, R.C., Warrington (3); 3, Alex., Pontefract (2).
Mr. Jubilee Drax. — Apr. 1, Tyne, Newcastle.
Mr. Martin Harvey and Co.—Apr. 1, K., Sunderland; 8, R., Bradford.
Mrs. Pomeroy's Reputation.—Apr. 1, O.H., Leicester; 8, G., Blackburn.
My Lady Frayle.—Apr. 1, B., Stratford.
O'Brien and Ireland's Rep.—Apr. 1, T.H., Edenberry; 8, Harrison Hall, Roscommon.
Oh! I Say!—Apr. 1, Hereford (3), Shrewsbury (3); 8, E., Swindon.
O'Mara Opera Co., The.—Apr. 8, R., St. Helens.
One Hour of Life.—Apr. 1, R., Canterbury.
Osmond (Henry L.).—Apr. 1, Qns. P.H., Manchester; 8, H., Darwen.
Osmond (Fred Co.).—Apr. 1, R., W. Bromwich; 8., Pns., Portsmouth.
Pair of Silk Stockings.—Apr. 1, Blackdown Camp.
Parted at the Church.—Apr. 1, H., Huddersfield; 8, R., Liverpool.
Peg o' My Heart (Alfred Butt's Co.).—Apr. 1, R., Huddersfield; 8, N., Cardiff.
Peg o' My Heart (Macdonald & Young).—Apr. 1, Harrogate (3), Scarboro' (3); 8, E., Gateshead.
Pekin to Paris.—Apr. 8, R., Woolwich.
Phillips (H. B.) Opera Co.—Apr. 1, Shakespeare, Liverpool; 8, S., Liverpool.
Pride of the Regiment, The (South Co.).—Apr. 1, G., Brighton.
Pride of the Regiment (North).—Apr. 1, R.C., Wigan.
Prince and the Beggar Maid, The.—Apr. 1, Art., Woolwich.
Private Secretary, The.—Apr. 1, R., York; 8, O.H., Southport.
Professor's Love Story, The.—Apr. 1, H.M., Carlisle; 8, R., York.
Pygmalion.—Apr. 1, R., Canterbury; 8, G., Aberavon.
Quinneys' (Fredk. Harrison).—Apr. 1, G., Oldham; 8, O.H., Middlesbro'.
Raynor Rep. Co., The.—Apr. 1, R.C., Warrington; 8, R.C., Warrington.
Ridding (John) Opera Co.—Apr. 1, E., Preston; 8, H., St. Helens.
Robin Hood (Clarence). — Apr. 1, Pav., Ashington.
Romance.—Apr. 1, R., Rochdale; 8, R., Bury.
Rosary, The.—Apr. 1, R., Edmonton; 8, K., Manchester.
Rotters, The (Arthur Gibbons).—Apr. 1, R., Birkenhead; 8, E., Longton.
Royal Divorce, A. (W. W. Kelly's Co.).—Apr. 1, R., Birmingham.
Scarlet Pimpernel, The.—Apr. 3, O.H., Blackpool (3).
Seven Days' Leave (Red Co.).—Apr. 1, P.O.W., Birmingham; 9, Stratford (2), 11, R., Leamington (3).
Seven Days' Leave (White Co.).—Apr. 1, L., Sheffield.
Shall We Forgive Her? — Apr. 1, Gem, Maesteg.
Soldier's Bride, The.—Apr. 1, Cnty., Reading.
Some Detective.—Apr. 1, R.H., Liverpool.
Son of the Sea, A.—Apr. 1, R., Coatbridge; 8, B., W. Stanley.
Southern Maid, A. (George Edwardes' Co.).—Apr. 1, G., Blackpool; 8, G., Leeds.
Stanley (Horace).—Apr. 1, H., Huddersfield; 8, R., Liverpool.
Stephens, Doi (Lins Co.).—Apr. 1, G., Halifax; 8, R., Dewsbury.
Sweet Nell of Old Drury.—Apr. 1, O.H., Blackpool (3).
Sweethearts and Wives.—Apr. 1, H., Salford.
Tale of Two Cities, A.—Apr. 3, R.C., Warrington (2).
Terry (Mr. and Mrs.).—Apr. 1, Pns., Bristol.
Theodore and Co. (Geo. Dance's Co.).—Apr. 1, G., Southampton; 8, N., Oxford.
Theodore and Co. (Grossmith & Laurillard Co.).—Apr. 1, Pns., Manchester; 8, Pns., Manchester.
Three Daughters of M. Dupont, The.—Apr. 1, Lv., Ipswich.
Third Man, The.—Apr. 1, R., Barnsley.
Three Musketeers, The (Stafford & Woodward).—Apr. 1, H.M., Dundee; 8, K., Sunderland.
Three Weeks (North Co.).—Apr. 1, E., Sunderland; 8, E., Newcastle.
Tina.—Apr. 1, Derby; 8, G., Blackpool.
To-Night's the Night.—Apr. 1, Marlboro', Holloway, N.
Toto.—Apr. 1, G., Leeds; 8, G., Derby.
Trimmed in Scarlet.—Apr. 4, O.H., Leicester.
Under Cover (Grossmith & Laurillard's Co.).—Apr. 1, K., Hammersmith; 8, R., Sheffield.
Voice in the Dark, The.—Apr. 8, R., Sheffield.
Wallace (G. Carlton).—Apr. 1, Dalston; 8, G., Brighton.
Ward (T. Edward).—Apr. 8, M., Bootle.
Watson (F. Marriot).—Apr. 8, R., Sheffield.
What Every Girl Can Do.—Apr. 1, R., W. Bromwich; 8, Pns., Portsmouth.
When the Joy-Bells Are Ringing.—Apr. 1, R., Woolwich; 8, Elephant and Castle, S.E.
Widow's Might, The.—Apr. 8, R., Bath.
Witness for the Defence, The.—Apr. 5, R.C., Warrington (1).
Woman's Victory, A.—Apr. 1, R., S. Shields; 8, R., Jarrow.
Ye Gods.—Apr. 8, Torquay.
Yellow Ticket, The.—Apr. 1, K., Glasgow; 8, R., Bolton.
Young Minister, The.—Apr. 1, Bacup.

REVUES.

Airs and Graces.—Apr. 1, H., Devonport; 8, P., Manchester.
All Aboard.—Apr. 1, H., Preston.
All Bluff.—Apr. 1, Garrick, Hereford; 8, R., Barry.
All Clear. — Apr. 1, H., Derby; 8, W. Hartlepool.
Bing Boys Are Here, The.—Apr. 4, O.H., Leicester.
Bing Boys Are Here, The (Midland Co.).—Apr. 1, P.O.W., Grimsby.
Blighty.—Apr. 1, Pub. Hall, Runcorn; 8, Pav., Northwich.
Bubbly.—Apr. 1, N., Cardiff; 8, G., Southampton.
Bubble and Squeak.—Apr. 1, H., Coventry.
Buttercups.—Apr. 1, H., Balham; 8, New Brighton.
Chuckles.—Apr. 1, N., Hanley; 8, Pal. Hall, Runcorn.
Ciro's Frolics.—Apr. 1, H., Nottingham.
Come In, Miss.—Apr. 8, M., Gateshead.
Crackers.—Apr. 1, H., Batley.
Dream Girl, The.—Apr. 1, O., Glasgow; 8, A., Leith.
Flying Colours.—Apr. 1, E., Richmond; 8, H., Southampton.
Frills and Fancies.—Apr. 1, H., Accrington; 8, P., Rawtenstall.
Gather Round.—Apr. 1, Ashton-u-L.
Go to Jericho.—Apr. 1, K., Manchester.
Hanky-Panky.—Apr. 1, E., Finsbury Park.
Happy Days.—Apr. 1, R., Edinburgh; 8, H., Salford.
Heave O! (No. 1 Co.).—Apr. 1, The Middlesex.
Hello, Baby!—Apr. 8, Barnard's, Chatham.
High Explosives.—Apr. 1, H., Hulme.
Hotch-Potch.—Apr. 1, E., Birmingham; 8, A., Bradford.
Hullo Bubbles! — Apr. 1, Garrick, Edinburgh; 8, H., Bolton.
I'm Sorry. — Apr. 1, H., Stoke; 8, H., Aston.
In and Out.—Apr. 1, H., Altrincham.
Kodak Girl.—Apr. 1, H., Southend; 8, E., Islington.
Lads of the Village, The. — Apr. 1, W. Hartlepool; 8, Birkenhead.
Life and Laughter.—Apr. 1, H., Margate.
Look Pleasant.—Apr. 1, H., Southampton.
Merrythoughts.—Apr. 1, H.M., Aberdeen.
Mumming Birds.—Apr. 1, The Middlesex; 8, E., Wood Green.
Next, Please. — Apr. 1, O.H., Bedford Leigh; 8, P., Radcliffe.
Night of Brightness, A.—Apr. 1, G., W. Hartlepool; 8, G., Byker.
Bachles.—Apr. 1, Gty., L., Methil; 8, Pav., Glasgow.
Phew!—Apr. 1, E., Swansea; 8, E., Newport.
Pleasure Bound.—Apr. 1, H., Willesden; 8, P., Leicester.
Razzle-Dazzle.—Apr. 1, E., Birmingham; 8, E., Liverpool.
Rosebuds.—Apr. 1, G., Mansfield.
Ship Ahoy!—Apr. 1, H., Cannock; 8, Pav., Leicester.
S'Hush.—Apr. 1, M., Bootle.
Smile. — Apr. 1, E., Nottingham; 8, E., Sheffield.
Some Girls.—Apr. 1, Pav., Liverpool.
Some Treasure. — Apr. 1, Ripon; 8, P., Barrow.
Spades and Diamonds.—Apr. 1, R., Liverpool.
Sugar Baby, The.—Apr. 1, P., Hull; 8, P., Oldham.
Strawberries and Cream. — Apr. 8, G., Mansfield.
That's Enough!—Apr. 8, R., Edinburgh.
Three Bites.—Apr. 1, E., Stratford.
Tiddly Winks.—Apr. 1, K., Oswestry; 8, Tivoli, Barrow.
Topsy Turvy.—Apr. 1, E., Wolverhampton.
Tumble Up! — Apr. 1, H., Cannock; 8, Pav., Leicester.
Uncle's Troubles.—Apr. 1, K., Oswestry; 8, H., Wrexham.
Vanity Fair.—Apr. 1, G., Glasgow; 8, G., Hanley.
We're All In It!—Apr. 1, O.H., Kirkcaldy.
Where's the Chicken? — Apr. 1, Tivoli, Hull; 8, The New Middlesex.
You'd Laugh If You Knew.—Apr. 1, Col., Kettering.

CONCERT PARTIES.

A La Mode.—Apr. 1, E., Dovercourt.
Air-Belles, The.—Apr. 1, Playhouse, Felixstowe.
All Sir Garnets.—Apr. 1, E., Warminster; 8, E., Warminster.
Artist Folk, The.—Apr. 1, Vic. Pier Pav., Ventnor, I.o.W.
Bohemia.—Apr. 1, Inst., Swanage.
Brilliant Gems, The.—Apr. 1, K., Melton Mowbray; 8, P., Stamford.
Caledonian Quintette, The. — Apr. 1, A., Leith.
Catlin's Royal Pierrots. — Apr. 1, Mech. Inst., Bradford; 8, Spa, Bridlington.
Cheero Concert Party.—Apr. 1, Globe P., Rock Ferry.
Dandy Mascots, The.—Apr. 1, Buffalo P., Ashington.
Frills and Flounces.—Apr. 1, G. Pav., Matlock Bath; 8, W. Hall, Leamington Spa.
Ideals, The.—Apr. 1, Mont. Hall, Sheffield.
Joy Concert Party, The.—Apr. 8, Pier Pav., Plymouth.
Les Cartes.—Apr. 1, H., Llanelly.
Maids and Middies.—Apr. 1, E., Bury St. Edmunds; 8, Squadron, Marlborough.
Mountebanks, The.—Apr. 1, H., Ilford.
Nightbirds, The.—Apr. 1, Aquarium, Brighton; 8, Arcadia (Trent Bridge), Nottingham.
Nobodies, The. — Apr. 1, Central Pier, Blackpool.
Pierrot, Pierrette, and Piano. — Apr. 1, Pav., Derby; 8, Pav., Derby.
Ponnies, The.—Apr. 1, Lv., Carmarthen; 8, P., Pembroke Dock.
Pynkies, The.—Apr. 1, E., Wareham; 8, Pier, Worthing.
Qualities, The.—Apr. 8, P., Newport.
Queers, The.—Apr. 1, Bijou, Bridgwater.
Regents, The.—Apr. 8, P., Luton.
Royal Scarlet Entertainers.—Apr. 1, P., Stamford.
Russets, The.—Apr. 1, P., Norton, Malton.
Seven Ciros, The.—Apr. 1, E., Worksop.
Smart Set, The.—Apr. 1 H., Peterboro'.
Summits, The.—Apr. 1, Vic. Pier, Blackpool; 8, P., Attercliffe.
Superbs, Les.—Apr. 1, Kursaal, Harrogate; 8, P., Pembroke Dock.
Utopians, The.—Apr. 1, E., Leeds.
Wits, The.—Apr. 1, W.H., Leamington; 8, Anglesey P., Burton-on-Trent.

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"I'll swear upon that bottle."
—*Tempest, Act ii, Scene ii.*

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"Drink and fear not."
—*Henry VI., Act ii, Scene iii.*

"THE UNWANTED CHILD."

Drama, in Two Acts and Seven Scenes, written by Stuart Lomath, produced at the Battersea Palace on Monday, April 1.

Jim Ralston .....Mr. Gerald Kennedy
Arthur Ralston .....Mr. Dan Erlston
Sir William Ralston Mr. Chas. A. Carlile
Parker .....Mr. Harry Raynor
Joe Bentley .....Mr. Frank Couch
Henry Marsden Mr. William H. Burton
Tommy Knocker ....Mr Fred de Vere
Jim Junior .....Miss Myra Roslyn
Nell Marsden .....Miss Daisy Cook
Ethel Bentley .....Miss Alva Harvey
Hannah Marsden ....Miss May Emery
Rosabelle .....Miss Ada Frank

"The Unwanted Child" was originally produced at the Metropole Theatre, Glasgow, on July 15, 1917, under the title of "The Wastrel and the Woman," but has since been partly rewritten and considerably revised. Sir William Ralston has two sons, Jim, a devil-may-care, and Arthur, sly and hypocritical. Jim, thinking that Nell Marsden does not return his love flies to drink, with the result that Arthur poisons the girl's mind against him. A child is born, of which Arthur is the father, and on returning to her father's house, he refuses Nell shelter. An appeal to her lover is also useless, Arthur being about to marry Ethel Bentley, a rich manufacturer's daughter. Nell leaves the infant on Sir William's doorstep, with a letter stating that the child is "Your son's." Suspicion is, of course, thrown on Jim, and at his brother's urgent appeal, he consents to bear the onus. His indignant father orders him to leave home for ever, and he does so, taking the child with him. Twelve years elapse, and despite Jim's wild life, he educates and gains the love of Jim Junior, as he quaintly names "The Unwanted Child." Later, Jim is approached by Arthur, who has no children, and asks him to let him have Jim Junior, but the mother suddenly intervenes, and in a stirring scene denounces the real father. Nell becomes a hospital nurse, Jim goes abroad, and Arthur, repentant, takes up slum work in the East End. Finally, Jim returns to England for his "true mate," Nell, and on Christmas Day she promises to become his wife and have the "unwanted child" always with her and Jim, senior.

The company gave an excellent interpretation. Mr. Gerald Kennedy, as the devil-may-care, Jim Ralston, and Mr. Dan Erlston as his hypocritical, younger brother, Arthur, were both first class; and Mr. Charles A. Carlile was seen to advantage as Sir William Ralston. Mr. William H. Burton did good work as the dour millhand, Henry Marsden; and Mr. Frank Couch gave a capital study of a jovial, self-made Yorkshireman, Joe Bentley. Mr. Fred de Vere created much laughter as the ne'er-do-well, Tommy Knocker, and Miss Ada Frank ably assisting him in the fun-raising as the lively slavey, Rosabelle. The difficult part of Nell Marsden was well realised by Miss Daisy Cook, Jim Junior being naturally played by Miss Myra Roslyn. Miss Alva Harvey was all that is sweet as a typical English girl, Ethel Bentley; and Miss May Emery was admirable as Miss Marsden. Mr. Frederic Baugh produced the play, which was well staged.

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"ST. GEORGE AND THE DRAGONS."

A New Comedy, by Eden Philpotts, Produced at the Repertory Theatre, Birmingham, on Saturday, March 30.

Lord Samford ..... Christian Morrow
Lady Samford ..... Cathleen Orford
The Hon. Eva Somerset ..... Dorothy Taylor
The Hon. Monica Somerset ..... Dorothy Massingham
Sir Moran Tremayne, Bart. ..... Noel Shammon
Miss Nash-Pomeroy ..... Mary Raby
The Rt. Rev. St. George Loftus, D.D., ... Joseph A. Dodd
The Rev. Cecil McKinley, M.A., ... Ernest Watts-Tye
John Copplestone ..... Frank Moore
Sarah Copplestone ..... Margaret Chatwin
Edmund Copplestone ..... Frank D. Clewlow
Unity Copplestone ..... Sydney Leon
Nicholas Caunter ..... William J. Rea
Bassett ..... Maurice Neville
Polly ..... Hilda Vane
Maid ..... Nancy Staples
Footman ..... Sydney Smith

"St. George and the Dragons" is the old, old story of the aristocratic maiden's disillusionment by a temporary transplantation into the family of a yeoman farmer. Three of the Copplestones are true pictures of a family that has farmed its own land since the Conquest.

The chief interest of the play centres in the character of the Bishop, St. George Loftus, D.D., whose machinations defeat the dragons in the path of the two sisters, Eva and Monica Somerset. Unlike most celibate bishops, he seems to look upon the prevention of marriage as one of his episcopal functions. Doubtless neither of the alliances he prevented were ideal, but the play loses by there being no quite satisfactory substitute in either case.

The first act was rather dull and unconvincing, but in the second both author and actors had work more congenial, and the picture of the night at the farm-house was a thing of real joy. The difficult last act was excellently worked out. The audience gave a generous and well-deserved applause.

The chief acting honours fell to Mr. Dodd, who in a most unusual part scored an unqualified success. Miss Massingham played the rather unconvincing Monica with her wonted skill. Mr. Rea gave the most striking performance of the evening in the small part of Nicholas Caunter. That very promising young actress, Miss Leon, was a charming Unity, and Mrs. Watts-Tye made an excellent Scotch curate. His Scotch dialect was a praiseworthy effort. The others, especially Mr. Moore and Miss Chatwin, all did good work.

"IS IT SAFE?"

Musical Comedy Revue, in Five Scenes, Book and Lyrics by Donovan Parsons and Reginald Relsie. Music by Mary Watson. Presented at Southend on April 1.

Mr. John Green's production opened on Easter Monday to packed houses, and we must congratulate Mr. Green on the enormous success of this gorgeously dressed and magnificently staged musical revue. Miss Renee Reel and Mr. Gus Oxley were recorded a great reception. The cast is an exceptional one. Scene 4, behind barbed wire, is a screamingly funny internment camp, and in the following scene, a rose garden, Miss Renee Reel sang "They Go Wild, Simply Wild Over Me," with instantaneous success. The dances rendered by Paulette and Givre, from the London Coliseum and Alhambra, are worthy of the production.

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ACADEMY OF DRAMATIC ART.

The work done by the students of the Academy of Dramatic Art at Wyndham's Theatre on Tuesday afternoon, the 26th ult., not only reached the highest level hitherto attained, but actually surpassed it. The excellence of the impersonation of Giovanni, in an extract from the late Stephen Phillips' "Paolo and Francesca," by Miss Annie Turner Robertson, thoroughly deserved the Bancroft Gold Medal awarded by the judges, Lady Tree, Sir J. M. Barrie, and Mr. Gerald du Maurier. The acting of this talented young lady showed a breadth of vigour that promises well for her future. Very promising also was the Lady Clara in "Poached Eggs and Pearls" of Miss Kay Deane, the winner of the Silver Medal; and the Titania of Miss Molly Burton, to whom went the Bronze Medal, was as fresh and dainty a creation as one could wish, lacking only the perfection of elocution demanded by Shakespearean characters.

"MAURICE'S OWN IDEA."

The one novelty of the programme consisted of a fantasy by Miles Malleson, with the above title. It is just a marshalling of solid and rather unpleasant facts against flights of fancy, or as Mr. Malleson calls them, "ideas." The latter are found in the head of a small boy (played naturally and ably by Miss Gwendoline Evans), who puts himself to bed because mother is giving a party. The guests and the things they do believe, such as "nothing is any good without money" and other horrible theories, and the things they don't believe, such as fairies and similar realities of life, weave themselves into a truly beautiful dream of make-believe that is true, and facts that stand for rather less than nothing.

Miss Anna Langley as a Great Idea, Miss Helen Spencer as a Public School Boy, and Miss Nora Edwards as a fairy who made dew-drops, all distinguished themselves. Miss Anna Langley also won hearty applause for her singularly graceful and spirited dancing of a Polish mazurka.

A play in Mime showed Miss Gipsy Ellis to advantage as a jealous, passionate woman whose lover (Miss Hebe Dalby) is taken from her by another woman (Miss Molly Burton) who is killed by her husband (Miss Phyllis Booth) by a sword thrust intended for the lover. Here we missed the music that is so valuable an adjunct to Mime plays. An attractive sense of humour was shown by Miss Marguerite Pordes as a Satyr in Victor Hugo's "Sur la Lisière d'un Bois," and others that deserve mention are Miss Marjorie Clark, Miss Paula Wolfe, Miss Winifred McCarthy, and Miss Muriel Brown.

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MEN who come forward now for enlistment in the above will not be transferred to any other Corps without their written consent, and will not be liable for service outside the United Kingdom. As far as the exigencies of the service permit they will be posted to Units near their homes. The minimum height for Gunners R.G.A. is 5 ft. 4 in. The Standard height for A.S.C. (M.T.) drivers is:—Lorry drivers 5 ft. 3 in., Car drivers 5 ft. Pay and allowances at ordinary rates.

RECRUITING for the above Corps is open until further notice, and offers of service can be made personally or in writing to any National Service Recruiting Office.

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GOD SAVE THE KING!

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THE ERA

ESTABLISHED 1837.

Edited by ALFRED BARNARD.

WEDNESDAY, APRIL 3, 1918.

THE NEW CURFEW.

ON Tuesday evening, by order of the President of the Board of Trade, the new Curfew was rung for the first time, and at half-past ten theatres, music halls, picture palaces, all houses of entertainment affected by Sir Albert Stanley's decision, had metaphorically put up their "House Empty" boards. Thirty minutes earlier than was their wont, tram conductors were announcing "Standing room only," Tube attendants were exhorting the public to "step a little livelier," and taxi-drivers were spurning the advances of the better-to-do. Thus the patrons of our amusements retired to rest half an hour sooner than their usual custom. But, apart from this, the amended Early Closing Order has effected, and, we fancy, will effect, little worthy of remark. The substitution of 10.30 for 9.30—which was originally proposed as the "lights out" hour—has meant all the difference in the playgoing world between a slight adjustment and a drastic revolution. The two-houses-a-night halls now, for the most part, commence business at six o'clock—no great upheaval. As to our theatres, the St. Martin's opens as late as 8.30, other playhouses begin at eight, while the earliest starting-time in the West-End is seven o'clock, at Drury Lane, the Kingsway, the Lyceum, and the Royalty. May we suggest that some of our theatres could retain their old opening hours unaltered if they would abolish the all-too-lengthy intervals which have become so mysteriously fashionable, and which have contributed so largely towards the emasculation of the drama since the days of Sophocles and of Shakespeare? The protracted waits to which we refer are not only destructive of that sense of illusion which it is the business of dramatic art to foster, they are also, in themselves, deserts of tedium against the reclamation of which there should, surely, be no protest now that the oasis of the bar has disappeared.

The effect of the 10.30 Order upon the box-office is not likely to be very damaging. At the time of going to press, insufficient evidence has come to hand for any definite verdict on the part of the public to be recorded. But managers are shrewd men, and the views which they have expressed in "The Era" and elsewhere go to show that they anticipate no catastrophe. Some are even in favour of the retention of the original 9.30 proposal—not, of course, on personal, but on national grounds. In this we are unable to see eye to eye with them. It is our belief, for reasons which we have already given, that the "commutation of sentence" pronounced by Sir Albert Stanley was an act, not only of gracious clemency, but of profound wisdom. In any case, it is always open to those managers who contend that the theatres should close at 9.30 to close their own theatres at this hour—an option of which their patriotism should not be slow to take advantage. True, it may well be argued that, in taking such a course, they might suffer severely through the stress of competition. But their action would at least be honoured, as was the action of those men who, giving up all their interests, joined the Army voluntarily and because they believed it to be in the interests of humanity, in the days before the introduction of the Military Service Act.

AS YOU LIKE IT.

What the new Curfew has created: An early-burly.

* * *

The old Curfew used to ring; the new one rings down.

* * *

Lucky the 9.30 scheme was changed to 10.30. Never too late to amend.

* * *

The Shakespeare-was-Bacon fashion seems to have died down lately. But on Saturday night I heard one or two people declare that Caine was able.

* * *

It was on Saturday, too, that the box-office at the Garrick was christened "The Pigeon-Hole."

* * *

"'Everyman' at the Old Vic." Well, that sounds something like a full house!

* * *

I'm sorry to see that "The Yellow Ticket" is to give way to "The Naughty Wife." Such people should never be given way to.

* * *

I wonder what the "naughtiness" consists of? Perhaps someone sends her a present of a rabbit, and she doesn't destroy the corresponding coupons!

* * *

I should imagine that skeleton in "Freaks" was the thinnest part Pinero's ever written.

* * *

And the Giant the longest, though he had only a few words to say.

* * *

Picture postcards aren't dead yet. An actress has just been photographed in pyjamas filling up her meat card.

* * *

How *very* delightful! Reminds me of the chorus beauty who was taken in a sou'-wester and sea-boots with a tennis racquet in her hand.

* * *

Spring is here! I've just seen Abud at the St. James's.

* * *

One of the latest and most popular spring songs, by the way, appears to be "Mother, Dixie and You." If this sort of title spreads, we'll soon all be humming "Father's Second Cousin, Saskatchewan, and That Man Over There."

* * *

"The dresses," announces a certain programme, "have been carried out by Madam ——." My own opinion, after seeing them, is that they ought to have been carried out and buried.

TOUCHSTONE.

GREEN ROOM PAPERS.

HAMLET IN THE ALTOGETHER.

THE production of "Hamlet" in the altogether at the Old Vic. is always an interesting occasion, and while it is for the most part attended by that section of the public whose brows may be said to out-Himalaya the Himalayas in altitude, there is pretty sure to be a respectable sprinkling of common-or-garden Shakespeare-lovers. The sheer novelty of the event is, of course, one of its prime attractions. We customarily hold up our hands in horror at the idea of "Hamlet" with the Prince of Denmark left out, yet the version generally set before us is not much nearer the original, being "Hamlet" with almost everything except the Prince of Denmark omitted. Of course, in its unscissored state, "Hamlet" makes a gigantically long entertainment, but masterpieces, which are for eternity, have no truck with base considerations of time.

A Picture Palace "Hamlet."

"Hamlet" in the altogether is a vast improvement on "Hamlet" in snips; probably it is the most satisfactory version possible. Yet an attempt has been made to improve upon, to elaborate, even this. I refer to the occasions on which the palace at Elsinore has become a picture palace. Here there has been a filling in of gaps as ruthless as it has been daring We have seen the Ghost before he was a Ghost. We have seen Ophelia actually cast herself into the stream. We have seen the other side of the celebrated arras, where poor Polonius concealed himself. And many more magnificent triumphs of science have we seen. Sacrilege? Philistinism? Well, well, it's all progress, evolution, march-of-civilisation, what you will. And who so bold as to inveigh against that?

This cinema version is certainly one of the curiosities of Hamletiana, and by no means the least of them, though the list is a lengthy and intriguing one. There was the Japanese "Hamlet," in which the Prince of Denmark appeared in a cycling suit, with knickerbockers (all-black, I hope, but the report before me affords no enlightenment on that score). There was the performance given by the great star, Jack Matthews, who used to boast that his was "the only Dog Hamlet." At booths and fairs this gentleman played the Prince of Denmark with a large black dog at his heels, who used to "bay the moon" at the sight of the ghost and throttle the king in the last scene, which would be reached about half-an-hour after the commencement. And it would have been entertaining, too, to witness that very early show, concerning which we find an entry in the log-book of Captain Keeling, of the good ship "Dragon," and which, dated 1607, runs: "September 5 (at Serra Leona), I sent the interpreter, according to his desier, abord the Hector, whear he brooke fast, and after came abord mee, wher we gave the tragedie of Hamlett." Again, on the 31st of the same month, the gallant captain records: "I envited Captain Hawkins to a ffishe dinner, and had Hamlet acted abord, wch I permitt to keepe my people from idlenes and unlawfull games, or sleepe." Not every performance of "Hamlet" has kept its auditors from sleep!

Perhaps the most sensational performance of "Hamlet" ever given occurred early in the eighteenth century, when Mrs. Mountford made a stir as Ophelia. After playing this part, strangely and tragically enough, this actress herself went mad. "But," say the chronicles, "her madness not being of a violent nature, she was allowed a certain measure of freedom. One evening, learning that 'Hamlet' was being played at Drury Lane, she managed to give her attendants the slip, and, to the astonishment alike of the actors and audience, pushed on to the stage in the mad scene before the actress who was playing Ophelia could prevent her, when she gave what must have been one of the most touching realisations of that pathetic scene ever witnessed." It was her last appearance on the stage. Death soon after put an end to her unhappiness.

Miss Hamlet.

The female Hamlets, too, who have challenged criticism, while some of them (notably Charlotte Cushman and Sarah Bernnardt) have been excellent in their way, must be reckoned among the anomalies. Yes, anomalies even though, I am well aware, certain critics in their defence have essayed to prove that Hamlet was really a woman—a point which I have never had time to argue. And I doubt whether I ever shall have.

Let me take my final anomaly from Germany. We have done some pretty bold things to the Swan of Avon in his own country, but the Teutons must not be allowed to forget what they have themselves done to "unser Shakespeare." They re-wrote "Hamlet" almost entirely. They re-christened it "Fratricide Punished"! They interpolated a prologue in which the speakers were Night and the Three Furies! They cut out all the soliloquies! They introduced a clown called Phantasmo into the mad scene! They turned Rosencrantz and Guildernstern into "Two Ruffians"! They ——

But hold! enough! Why should I wring your withers any further? Have I not already listed enough vandalisms to suggest that perhaps, after all, Shakespeare may have been an Englishman—or had an English father—or, at any rate, come to England once for a week-end in the course of his most mysterious existence?

CRITICUS.

CHILDREN AND THE STAGE.

By LILIAN E. SIMPSON.

THE Education Bill, which is at present before Parliament, and which has already passed its Second Reading in the House of Commons, has created a great stir in theatrical circles owing to its probable effect upon the employment of children on the stage. It is hoped that the amendment inserted by Mr. Fisher, which, though raising the minimum age, yet permits children over twelve to perform if licensed, will come into effect; a motion was passed at the general meeting of the Actors' Association strongly urging this, and it is hoped that Mr. Fisher will receive a deputation on the subject. There is also to be an endeavour made to get the children's licences granted, not by the magistrates, but by the central or local Education Authorities, and to have the education of stage children looked after from the same quarter.

A Golden Opportunity.

Now it is plain that the Actors' Association and the profession generally are going to make a firm stand to protect the interests of the stage in this matter, and we hear that Mr. Fisher is sympathetic towards them. But is that the only part the theatre is going to play in this great measure, which has been justly termed a "milestone" in educational reform? It is a purely negative part; if not antagonistic to the Bill, it at least shows indifference to its general trend, and simply opposes some of its proposals—quite justly and with reason be it said. Is that all the dramatic profession has to say with regard to education now this great opportunity presents itself?

It seems more than a pity that an art, the proper execution of which requires the most highly trained intellect, the most catholic mind and supple faculties, and which itself presents such rare opportunities for the indirect education of thousands, should make no larger demands upon the Minister of Education than to require him to grant more licence to some of its employés over the working of a clause. Is the profession going to make no effort to secure a seat upon the Board of Education, thus forming an invaluable link between things scholastic and theatrical? As long as the stage is content to go on in this happy-go-lucky fashion, permitting grave blots to continue on the pages of its history, and making no attempt to take advantage of its endless and peculiar oportunities, so long will it be treated as a mere toy, a luxury, a light form of amusement by classes and masses alike—and it will deserve its fate. In its hand to-day lies one of those opportunities which "come not back to man or woman."

Then there is the other side of the picture which will amply repay consideration. Have not scholastic affairs something to gain by an alliance with the theatre? Surely it is a case of mutual benefit. To the average child the theatre appears, through negligence or prejudice, in an entirely wrong aspect, and no advantage is taken of its capacity for drawing forth the imaginative faculties and broadening the understanding. Were our children familiar with the *acted drama* of the ages one might hope for a more intelligent appreciation of the drama of to-day, a warmer reception for rising playwrights with only brains and energy to commend them, and a higher tone in the general level of theatrical production. Again, if, for instance, elocution and voice-production were compulsory in our schools, perhaps our mother tongue would be murdered less often by the rising generation.

Above all, if the pedantic and undramatic method of presenting the works of the great dramatists of all ages were discarded, and the poetry, colour and movement which stage representation alone can bring forth in them allowed free play, the drama of the Greeks, the works of Corneille, Racine, and Molière, and the incomparable art of Shakespeare might become more than mere "set books," studies in Alexandrines, and examinations in etymology.

Worth Asking For.

To take so narrow a view of the relations between education and the stage as appears by the present attitude of the profession is deplorable on every account. Surely Mr. Fisher's sympathy would still be extended towards us if we made our claims and desires in the general ideal of his Bill known? If we do not get all we ask for the first time, there is at least no harm in voicing our aspirations, especially in such a case, and we could not but win respect by showing our desire to co-operate and deserve a place in the most vital department of the State.

There lie in the hands of the theatrical deputation possibilities which are both an honour and a responsibility, which could only result in immeasurable benefits to theatre and State alike. The opportunity will have slipped past us if we do not seize it now.

RECOLLECTIONS OF A "STAR" PILOT.

By CHARLES J. ABUD.

III.—ABBEY AND GRAU AND SARAH.

I SHOULD here explain that I owe everything to one firm—the great American firm known as Abbey & Grau.

But for them, I should never have had the handling of Patti, of Bernhardt, of Tamagno, of Coquelin; never have managed the Comédie Française, as I did, at Drury Lane, when we brought the whole company over here and played them for eight weeks, no pit, every seat a guinea, with a different piece every night; never have run Italian opera at Covent Garden, with divine *divas* such as Calvé and Melba, and visit after visit to Windsor Castle, playing before her gracious Majesty Queen Victoria.

A Famous Pair.

Of course, I was only the instrument. Abbey and Grau were the geniuses of the concern. And each certainly was a genius in his line. Abbey in those days was *the* entrepreneur of the United States, and, fortunately for me, he formed the greatest affection for me. He was a huge speculator, but he had reduced speculation to a fine art. "If that horse carried 8st. 6lb. in the Derby, he ought to win with 9st. on his back in a canter with the bunnies." Those were the lines on which he figured out the chances of his theatrical ventures. His figuring out was almost always amazingly accurate. And yet he didn't know the difference between the floats and the fly-rail!

But Grau knew the difference all right; and Grau was a magnificent linguist. He spoke four or five languages fluently, besides being able to convert dollars into marks and francs and lire with lightning speed, and understanding all the lights and shades of the Bank rate as if he had imbibed them with his mother's milk. I have known him speak four languages in one rehearsal on the stage—and it used to be necessary when you got a cosmopolitan company to deal with which included, say, a French soprano, an Italian tenor, a German contralto, and an English stage carpenter!

Our sphere of influence, you see, covered the whole of this continent, besides that of America. They paid me a standing income to watch their interests throughout Europe—a big job for one man; and in order to accomplish it satisfactorily, I had agents in all the big cities, who kept me constantly posted as to what artistes had just appeared in Florence, Milan, Trieste, who had made a big hit, who was losing her voice, and so on. Yes, I was a busy man in those days—as you will understand when, for illustration, I relate the story of how I fixed Sarah Bernhardt up at the Palace Theatre for them. An experience I am not burning to repeat.

Since those days I have run Sarah time after time on my own, paying her £110 a performance out of my own pocket and stumping up the salaries of the whole company every night—which is the custom with all foreign companies. And I never played her anywhere under a guinea stalls and fifteen shillings dress circle, which was one of her irreducible stipulations. Never, that is to say, excepting on the occasion of her visit to the Palace—and then I got into hot water for it!

It began with a cable—a cable from Abbey and Grau. I have that cable to this day. It is very brief—eight words long—and runs: "Sarah sailing Europe day after to-morrow. Take theatre." That was all. On those indefinite instructions I had to act. I did not know how long she was coming for, what she was going to play, whether she was bringing her company—all I knew was that she was coming to play in London and that I was to take a theatre. So I set to work.

All the theatres seemed to be full up. I think I must have knocked at all their doors, only to be told that they were busily engaged. But at last, by a stroke of good fortune, I secured the Shaftesbury. I had to pay the rent in advance out of my own pocket—£300 deposit on an eight weeks' season. But I took the risk; took the risk that Sarah might be coming only for a fortnight, might be coming for half a year. Mine not to reason why; mine but to do and—pay. So I paid, and attempted to look cheerful.

Enter D'Oyly Carte.

News travels fast. A few hours after the money was out of my pocket, Mr. and Mrs. D'Oyly Carte came up to my office to inquire whether it was true that I had taken the Shaftesbury, and to offer me what is now the Palace Theatre, and was then known under its maiden name of the Royal English Opera House. It was a beautiful theatre, and had cost Carte £86,000 to put up. The first show he gave there had been "Ivanhoe," musicked by Sullivan, and with a double company, playing alternate nights. But Carte lost heavily on "Ivanhoe," and, at a loss to know what to put on next, his English enterprise became a French enterprise with "La Basoche." But "La Basoche" went basoche! And now—

"If you will let Sarah come to the English Opera House," urged Carte, "you will be the salvation of my life!"

But the Shaftesbury business was clinched. And sorrowfully I shook my head.

(To be continued.)

THE AMENDED CURFEW.

IN our last issue we gave the opinions of several prominent and representative West-End actor-managers and others with regard to Sir Albert Stanley's amended early-closing Order.

Appended are the opinions of Mr. John Gatti and Mr. A. E. Newbould.

In other representative quarters our representative was informed that while some difficulties were created by the Order, these would be faced, and, as far as possible, overcome with a minimum of inconvenience to the public.

Mr. John Gatti.

With the 10.30 limit now imposed by Sir Albert Stanley, I consider that the inconvenience to the public and the loss to the entertainment industry in all its branches will be reduced to a minimum.

There has been an attempt in some quarters rather to misrepresent the action and attitude of some of those connected with the industry. It has been suggested that we were selfish and unpatriotic in opposing the earlier closing hour. Speaking for myself, I may say that could it have been shown that any substantial advantages, in any way commensurate to the inconvenience to the public for the depressing effect on their minds of a theatreless evening, would have resulted from the original Order, no serious objections would have been urged.

It should be remembered that the original Order was framed primarily, if not solely, with a view to effecting a saving in coal and lighting. Now, let us look at the facts. One may waive the supposition that the public would have gone to bed much earlier if the original Order had been enforced. But, so far as the playgoing public are concerned, they are certainly using less light per head in a theatre or a music hall than they would be in their individual homes.

The point I would emphasise is that saving of light is not necessarily saving of coal, as far as users of electricity are concerned. The point is perhaps a technical one, but everybody will realise that you cannot switch off a boiler as you switch off a light. A reduction in the light is not necessarily followed by any reduction in coal consumption. Anyway, the saving resulting from the original Order would have been infinitesimal.

With the alteration from 9.30 to 10.30 we shall be able to carry on. The public will not blame us for any inconvenience they may meet with. And even if greater restrictions were necessary as a war measure, they would be faced cheerfully, and not opposed in a selfish spirit.

Mr. A. E. Newbould.

Speaking on behalf of the Provincial Cinema Theatres, I may say we were very well satisfied with Sir Albert Stanley's amended Order. Of course, it does not leave us untouched. Much as it affects the music halls with two shows a night, so it affects us. Particularly is this the case in the industrial areas, where people cannot get to the shows till 6.30 or later. Even that hour is rather too early for them.

In many cases the new Order will mean a loss to the exhibitor, who will be able to run only one house. In any case, his first house will be a very thin one. But we all realise that it is a war measure, and we accept it as such in good spirit.

As to the public, numerically speaking, it has been calculated that we pass the equivalent of one-half the total population of the United Kingdom through the picture palaces in the course of a fortnight. In the British Isles there are approximately, 4,500 cinematograph theatres, and the total number of seats occupied or visitors in the course of 1916, including Sunday performances, aggregated no fewer than 1,075,875,000!

In this connection it is interesting to note, as an indication of the financial status, so to speak, of the people who attend the cinemas, that of this vast total upwards of 195,000,000 occupied 6d. seats, upwards of 186,000,000 4d. seats, and upwards of 400,000,000 3d. seats, or, roughly, 74 per cent. of the total attendance.

How far the amended Order will affect this attendance remains to be seen; but it is obvious that if the number of evening performances were curtailed, as they would have been under the original Order, the attendance must have suffered very considerably, and a proportionate amount of inconvenience inflicted upon the amusement-seeking public.

At present not only do we cater for an enormous number of people, but do so at a very much less consumption of fuel, light, and man-power per head than any other form of indoor entertainment incurs. And, as the figures I have just quoted go to prove, at a very much lower price per head.

Then as to travelling, our public have no need to go long distances: the cinemas are close at hand. For instance, in the metropolitan police area there are 440 cinemas, but of these only 17 are in the West End of London. Our public, therefore, impose no strain on trams, tubes, or trains.

These facts seem to me to dispose of the argument that by opposing the earlier closing hour we were attempting to induce the amusement-seeking public to remain in the danger-zone. But, apart from that, we have been told over and over again by Sir Albert Stanley that the Order had no bearing whatever on the question of air-raids. Sir Albert, I think, realises the harmful effect the early closing of the cinemas would have on munition workers and others. If they were debarred from going to these places they would hold street-corner meetings and spread discontent.

It is satisfactory and reassuring to know that the Order will be administered in a broad spirit. No legal action, I understand, will be taken against anyone except by the express sanction of the Board of Trade or the Attorney-General. The local police cannot actually prosecute.

I should like, however, to emphasise this point: seeing that we have been met in so generous a manner, it is for us to effect further economies, if we can, on our own initiative. Unless savings are effected further restrictions may be placed upon us.

VARIETY GOSSIP.

Dan Leno's Hat.

Among my treasures I have the battered top-hat which Dan Leno used to wear on the stage. It was given to me by Mr. Joe Wilson, of the late Tivoli, and George Robey has promised to put it up for auction at the first big concert held in London for the benefit of the V.A.B.F. and I. I hope there will be keen competition for the hat, and that the funds of the Institution will benefit accordingly.

George Robey's Potato.

I see from the pictures in the newspapers that George has put some seed potatoes in his allotment with the idea of winning the "Daily Mirror" prize. I should like to see the minister of mirth carry off the prize. The £500 he would give to a certain fund not unconnected with the profession, and the winning murphy would probably go under the hammer for no end of a sum. But I mustn't count George's chickens, or potatoes, before they are reared.

Bransby Williams in Rotary.

Rotarians had a treat at their luncheon on Wednesday when my old friend Bransby Williams gave an interesting address. Rotarians are very happy in their selection of speakers. Recently in London they had R. G. Knowles, whilst at Bristol the local committee wisely invited Fortescue Harrison, the Hippodrome manager.

Speaking of Bransby Williams reminds me that his charming daughter Winifred is to be married on Thursday to Mr. Percy Cockshut who—and here's the romance—is the son of Bransby's employer of years ago when the famous character actor's salary was thirty shillings a week! My best wishes to the happy pair.

Our Variety Knight.

Our old friend, Sir Henry Tozer, has been very unwell during the last few days. On enquiry just before going to press, I was glad to learn that Sir Henry is improving.

Wee Gee.

Weedon Grossmith—otherwise "Wee Gee"—will make his welcome London reappearance in variety, namely, at the Coliseum, next Monday. The vehicle is a comedy sketch called "Stopping the Breach," and the droll Weedon will impersonate a judge engaged in trying a breach of promise case. Owen Roughwood plays the counsel for the plaintiff, and May Palfrey (Mrs. Wee Gee) will enact the heroine. The playlet has been written by Herbert Thomas.

"H. B." in Variety.

H. B. Irving finished his variety touring (pro. tem.) at Bristol last Saturday, and is now enjoying what some pros. love to call "a well-earned rest." "H. B." really deserves a rest, for apart from his twice-nightly hard work in "Waterloo," &c., he has been writing another big book on his favourite study, Criminology.

"The Corporal" at the Coliseum.

Harry Irving has had a fine offer from Oswald Stoll to take himself and "Waterloo"—with himself as the Corporal, to the Coliseum. But up to now "H. B." has not "accepted." I am sure that the usual Coliseum audiences would be glad if he did.

Another 'Vert.

Like several other variety folk, actors, managers, revuists, &c., George Shurley is going to have a flutter in the so-called "regular" theatres. He has, he tells me, just settled to present at a fullblown West End house not only a revue, but also a musical farce based on an old Criterion comedy, and newly named "Telling the Tale."

Sec.-Lieut. Charles Bovill.

Charles Bovill will be sorely missed by all of us who had the privilege of knowing him. He was the cheeriest of pals, and most faithful of friends, as well as the most humorous and most artistic of stage writers. Not long ago he confided to me certain plans he had formed for writing a couple or so of "straight" comedies—if he "came back."

Bred in the Bone.

Gentle though he seemed, "Charlie" Bovill was a born warrior. At the very start of the war he said to me, "I must go out yonder to do my bit. Besides," he added, with a proud smile, "nearly all my family before me were fighters in wars and things, down to Waterloo and later." His father was Major Bovill of the Inniskillings. Charles seemed to long to be in the Navy. He used to tell me how he tried on several occasions to become a "Tar" in early youth.

Something of a Prophet.

It does not seem to have been noticed (and indeed it was Arthur Aldin who has just reminded me of it) that Charles Bovill predicted something of the present Hun tactics in a certain revue which he wrote for the Empire. In that revue—produced in 1912—he had a scene showing the Germans bombarding a certain English Coast town—an undefended one—of course!

Little Miss Mary.

Described as the Star Lilliputian, age 22, weight 45 lbs., and height 41 inches, I saw little Miss Mary at the Coliseum in her original serpentine, globe, and wire-walking performance. I don't think I can say anything beyond that—which I take from the programme—except that for dainty and sweet artistry Little Miss Mary takes the very biggest biscuit that ever ought to be awarded to anyone of her description.

Will Bennet.

I had the pleasure of shaking hands with the Coliseum's well-known Press representative on Tuesday afternoon, just back in harness after his much-needed rest. He looks ever so fit, and was particularly happy because he had just been heartily welcomed back not only by his colleagues, but by Mr. Stoll as well. The chiel among us taking notes will be cheered at his return.

The Coliseum.

On Monday afternoon George Robey appeared in the place of George Graves, who had been unable to get across country in time for his appearance at the Coliseum, trains being difficult. By the way, the curfew was tested at the Coliseum on Monday. The programme started at a quarter to eight punctually, and by the effective stagecraft of Mr. Crocker the great holiday programme was well over within curfew-time. The audience, in spite of the short notice, were in the majority of cases quite punctual, and the change of times seemed to cause neither discomfort nor trouble.

Miss Florence Smithson.

That most delightful of vocalists, Miss Florence Smithson, is, I hear, engaged to appear in New York, opening in December. The sweet songstress with the wonderful high notes is a great favourite in London and the provinces, and is sure to make a big hit in America. I hope our friends across the pond will not keep her too long.

Mr. W. H. Boardman's Concert.

As the grand concert Mr. W. H. Boardman has organised on behalf of the Variety Artistes' Benevolent Fund and Sussex Hospital, to take place on Sunday evening next, does not commence until after church hours, it was ungracious of the local branch of the Lord's Day Rest Association to hold meetings of protest. They have had no effect, unless to stir up further interest and support, as seats are being rapidly booked up. Mr. George Robey will positively appear, also Messrs. Thornley Dodge, Jack Buchanan, Herman Finck, L. Nevotti, "Jimmy" Sale, Mesdames José Collins, Zelinda Davis, Hope Charteris, Margaret Cooper, Phyllis Monckton, May Eckhoff, Marie Dainton, Ida Rene, and Marjorie Samuel. Mr. Ben Tillett, M.P., will give a wartime address, illustrated by bioscope pictures taken at the Front.

The Curfew at Glasgow.

In Glasgow, to comply with the new regulations, the variety halls are altering their starting hours to 6.30 and 8.20 for the two houses, which should enable them to play both houses without the cutting down of programmes.

J. L. Sacks' Enterprises.

The record success of "The Lilac Domino," which has passed its 50th performance at the Empire, has left Mr. J. L. Sacks free to develop his further plans. Rehearsals of his next production, the aviation musical comedy, "Going Up," are proceeding with ease and rapidity. The preparations for the production to follow—"In Shanghai"—are well in hand, while "The Decameron Nights," which is due in the autumn, is also well forward. Cuvillier's charming light opera was a bold experiment for the Empire, so long the home of vaudeville, ballet and revue. The experiment has been more than justified.

"Box o' Tricks."

There are performances at the Hippodrome twice daily this week—2.30 and 8.15. Mr. de Courville tells me that the revue has not been cut in any way to meet the new curfew regulations. A new comedy scene, with a new comedy duet entitled "A Little Bet," is being introduced by Miss Shirley Kellogg and Mr. Harry Tate.

"Zig-Zag" in Paris.

Mr. de Courville says that he thinks it advisable to await the advent of a more propitious moment for the production of "Zig-Zag" in Paris. If all goes well the autumn should provide Parisians with this attraction.

The Alhambra.

"Bing Boys on Broadway" still goes with a bang, happily different from that which was heard on the first night. The order of the day is "house full"—of people, mirth, and merriment, which the curfew bell will not turn away.

V.A.B.F. & I.

The list of speakers for George Robey's meeting of the profession to be held, by permission of Moss' Empires, at the London Hippodrome, on Sunday, the 21st, is not yet definitely fixed, but will be announced next week. The president is sending out an appeal to every variety artiste in London on that day to make a special point of being present.

Benevolent Fund Committee.

Bruce Green, chairman of the Benevolent Fund Committee, is kindly arranging a special concert at "Brinsworth" on Sunday week, April 14, when Joe Elvin, the founder, has consented to take the chair, and a number of "star" artistes have promised to appear.

Music Hall Ladies' Guild.

The committee are still asking for any saleable articles for their forthcoming bazaar, which takes place at the Savoy Hotel, Strand, on May 14 and 15. The handsome dining-room billiard table, presented to the Guild by Miss Ella Shields, is now on view, by kind permission of Messrs. Thompsons, 163, Tottenham Court-road, W.C. Tickets 1s. each.

Ladies in the Orchestra.

The women performers in the orchestras of the Stoll theatres and picture houses have proved so satisfactory that it has been decided to retain their services permanently. Men returning from the Army will be given work again, a "Daily News" representative was informed yesterday, but women will not be discharged to make room for them. A Union of Lady Musicians has been formed, of which Miss Lena Ashwell is president.

A Blank Good Friday.

Bristol was singularly unprovided for on Good Friday. For several years the Cecilian Choral Society (Messrs. J. S. Fry and Sons) had given a sacred concert for local charities at the Bristol Hippodrome, but this year it was off, as their conductor is now in the Army conducting a band, and most of their male voices have khaki surroundings.

The Wounded in the West.

A particularly happy afternoon was spent by several hundred wounded Tommies from the Bristol war hospitals last week at the Bristol Art Gallery, where, after tea, they were entertained by the artistes from the Bristol Hippodrome, through the courtesy of Mr. S. Fortescue Harrison. Mr. H. B. Irving gave dramatic recitations that were much enjoyed, and other contributors were Olga Sydney, Mr. Jack Birchley, the Alfred Leonard Trio (Miss Ida Benson, Mlle. Yvette Valaire, and Mr. Alfred Leonard), and "Mars." Mr. S. Bentley was the accompanist, and Mr. H. C. Thoburn stage manager.

Golders Green Hippodrome.

George Mozart is the chief fun provider this week, his thumb nail caricatures being responsible for much merriment. His "full orchestra" made the audience very hilarious. Dainty Daisy Dormer, Helen Alston, the 8 Rays of Sunshine, Emerald and Duprez, Ivy Hurley, Sinclair and Vincent, and Bair and Hill, completed a fine bill. The house was crowded. Mr. Maloney has some fine plays booked for future production. Next week's attraction is "The Love Chase."

Len Sheldon.

I hear that Len Sheldon, one of the chief comedians of the Ten Loonies, is about to start on the halls as a single turn. He is a Birmingham man, and, like many other footlight favourites hailing from the hardware capital, he is a versatile performer, being a brilliant pianist, comedian, and composer. In the latter direction he recently gained considerable notoriety by reason of the fact that he composed the successful songs for the late Mark Sheridan, which were introduced in the revue, "Gay Paree." Many Birmingham admirers of this artiste will watch his future progress with interest.

Congratulations.

Katie Hughes, the popular entertainer, has recently become engaged to Lieut. W. S. Buckley, H.M.P. Boats.

Taylor and Browning.

At Collins' on Monday I "discovered" Ben Taylor "disguised" as "Old Bill." He is playing in P. T. Selbit's popular sketch "Alf, Bill, and Bert," and is very successful. Ben mentioned that Bonny, his charming wife, was making her first appearance as leading lady in that popular Garrick revue, "Smile."

Ration Cards at Blackburn.

Horace Barnes, who was at Blackburn recently, writes that artistes visiting that town are well looked after by Mr. Arthur Burton, manager of the Palace, who hands complete ration cards to all artistes at rehearsal on Monday. Mr. Burton well deserves his popularity.

Phil Rallis Trio.

At Lewisham last week I found this clever act closing the show, and they were doing wonderfully well. The wonderful tumbling of Phil and the clever fooling with his partner was suitably recognised by the audience, as was the singing of the lady. They were given a fine reception for their entertaining show. The trio are appearing at Putney this week.

"Some" Trap Drummer.

At the Empire, Grantham, Paul Witt discovered an old friend, Tom Payne, a real American trap drummer, and after Paul's piano selection, they used to give an impromptu double act which was keenly enjoyed by the audience.

Wally Walford.

This well-known comedian, for years associated with my friend Fred Kitchen, who is with De Courville's revue, "Hotch Potch," fell down some steps leading on to the stage at the Palace, Manchester, last week, and strained his leg. He is now in the Manchester Infirmary, where I hope he will make a speedy recovery.

"Cheep."

On Monday Miss Lee White and Mr. Clay Smith returned to their work in the Vaudeville revue, with several new songs and scenes.

Mildred Maude.

This clever artiste, who made a big success at the Victoria Palace recently, appeared at the Lewisham Hippodrome last week—the beginning of a fourteen weeks' engagement with the L.T.V.

Betty Washington.

Since her last appearance in town this popular artiste has played a six months' season at the Folies Bergeres, Paris. The fact that Betty was originally engaged for two months proves her success. This week Betty is concluding a short tour at the Leeds Empire, and opens next Monday at the Victoria Palace.

"Mixed Melodies" at the Coliseum.

After a brief provincial tour, following a highly successful production at the Euston a few weeks ago, this delightful and refreshing musical scena is making a big impression this week at the London Coliseum. To that wonderful Australian soprano, Miss Hope Charteris, special mention must be made for her charming singing, especially in the number "The Great White Cliffs of Dover." Miss Marjorie Samuel, who presents the show, gives valuable aid at the piano.

Albert Brouett's Quick Change.

At the Alhambra this fine burlesque artist is putting in some splendid character work in "The Bing Boys on Broadway." Why not give him a song?—he has a good voice. The other evening I saw Albert make a most rapid change, from that of a French mechanic to Max Linder, the celebrated film comedian, in less than 3½ minutes.

The Palladium.

Mr. Charles Gulliver's patrons are finding a capital Easter programme at the Palladium. The artistes include Harry Weldon, Alfred Lester and Co., Billy Merson, R. G. Knowles, Percy Honri, Three Mahers, Bessie Clifford, Frank Whitman, Five Jovers, Hilda Glyder, and the Olly Oakley Trio.

"The Yellow Spider" and Others.

At the Empire, Edmonton, N., on Monday next, April 8, Miss Mabelle F. Barlow, the well-known dramatic actress, will produce for the first time a sketch by Denton Spencer, entitled "The Yellow Spider." Another sketch, by the same author, of comedy dramatic texture, entitled "Settling Day," will be produced by Cora Duncan and Albert Brasque, the latter of whom has been running the successful playlet, "Self-Defence," for over two years. "Settling Day" is something of a propaganda sketch, and deals with a subject which will affect many homes when the war is over.

Plymouth Presentation.

On Tuesday afternoon Mr. Thomas Hoyle graciously lent his Palace Theatre for a worthy presentation to Mr. William Major and his wife, consisting of an illuminated address, a gold watch and albert, with seal, and a silver and glass centrepiece. Mr. Jack Field presided over a representative gathering of the licensed trade and friends, Mr. Percy Pearce making the presentation. Mr Cleghorn, the Palace musical director, was responsible for the instrumental part of the programme. The presentation was made in appreciation of Mr. Major's five years' work as Chairman of the Plymouth and District Licensed Victuallers' Association.

Lou Edwards.

Certainly one of the outstanding features of "The Bing Boys on Broadway" is the remarkable dancing of Lou Edwards, who was formerly associated with Jessel and Edwards in variety. When Mr. Jessel returned to the other side Lou went over to Paris for an eight weeks' season at the Folies Bergeres, and eventually stayed 24 weeks, so he must have made a big impression. It was during this engagement that he introduced the knee dance, which has caught on at the Alhambra.

Oratorio in Dublin.

From boxing matches and wrestling contests to oratorio is a long way, but the journey has been successfully performed by Mr. Barney Armstrong, to whose enterprise the great popularity which the Empire, Dublin, now enjoys is due. The history of the Empire, or, as it is better known to old playgoers, "Dan Lowry's Star Theatre of Varieties," is a very interesting one. Every artiste of repute has appeared there more than once. The late Dan Leno, Mark Sheridan, Harry Lauder, Marie Lloyd, George Lashwood, Vesta Victoria, R. G. Knowles, Eugene Stratton, Scotch Kelly, George Formby, Gertie Gitana, George Elliott, amongst hundreds of others, readily occur to one's memory.

Enter Barney Armstrong

The theatre was rebuilt some twenty years ago at a cost of £35,000, when a new company was formed. For several years the house held its own, but, with the erection of new theatres and numerous picture houses, all of which provided formidable opposition, it suffered very considerably. Boxing matches and wrestling contests were organised by the management. The result was business steadily deteriorated, and a receiver was appointed. Then Mr. Barney Armstrong appeared upon the scene and took control. From that moment the tide turned, for Mr. Armstrong, week after week, presented the best vaudeville entertainment procurable. The Dublin public, always quick to appreciate genuine merit, flocked to the old house. Old patrons returned to their first love, thousands of new ones were made, and so the tide of prosperity flowed steadily on, until Mr. Armstrong's triumph culminated, when on the 25th and 26th of last month, the Æolian Choral Society, in conjunction with the Rathmines and Rathgar Musical Society (both well-known musical bodies in Dublin) presented at the Empire Theatre that wonderful work, Verdi's "Requiem." The house was packed with a brilliant and distinguished audience. Mr. Armstrong must be congratulated on his enterprise and success.

Jay Whidden in Town.

Following a long provincial tour, including a trip to Ireland, the popular violinist is reappearing this week at Tottenham and Walthamstow. Jay has been doing remarkably well with his own number, "I Don't Want to Go Back."

Lucille Benstead as Principal Boy.

The popular Australian vocalist is this week gaining golden opinions at Balham for her delightful rendering of "'Neath the Autumn Moon" and "You'll Regret the Day You Broke My Heart," both of which were created by her when she was at Brixton a month or two ago. By the way, I hear that Lucille has been asked to play principal boy in a big provincial pantomime.

Miss Eily Beadell.

Miss Eily Beadell, the dainty contralto, has been touring in Scotland since last August, and has still another three months booked, making a run of forty-five weeks—a record, I believe, for a piano act in Scotland. Miss Beadell has been booked by Mr. Fred Collins and Mr. Jamie Macqueen, and is open for pantomime next season under a first-class management.

Blackpool Business.

Very good business is being done at the Victoria Pier this week. Mr. Ian Hunter, the accomplished baritone, reports instantaneous success of "The Heart of a Rose" and "The End of the Journey," which are to be the Lawrence Wright Music Co.'s leading numbers for this season.

Mary Mayfren's Own View.

When I met Miss Mayfren (who, by the way, comes from the legitimate) soon after the production of "The Woman of Louvain," she told me she thought it was not equal to her previous sketch, "The Frenchwoman." However, the new sketch has claimed popular favour, and is now well booked ahead. Perhaps after all she was wrong—but I hate contradicting a lady.

Feldman Numbers.

Dale and Jay have a nice "double" in "I Don't Want to Go Back" and "Take Me to My Alabam." At Walthamstow Palace this week McAllister and Smith are conspicuous in a repertoire chiefly composed of Arthur-street numbers, which include "Black-eyed Susans," "When the Major Plays those Minor Melodies," and "Welcome, Honey, to Your Old Plantation Home." Florrie Forde is delighted with Jack Judge's latest hit, "Proud I Am," and Fred Curran's work with his "Bread" song continues to provoke unrestrained merriment.

"The Bing Boys on Broadway" continues to attract full houses to the Alhambra, where Violet Loraine, George Robey, and their capable colleagues give splendid musical effect to their various numbers. "First Love, Last Love, Best Love" is rapidly taking.

The new song, "Keep Cool, the Country's Saving Fuel," is quite appropriate in view of lighting restrictions. Feldman's have the happy knack of anticipating public requirements. They always get there!

Herman Darewski Co. Numbers.

A number with immense possibilities for concert party work is that entitled "Mother, Dixie and You," with which Jess Jacobsen has made such an immense success. Three very strong comedy numbers, "If the World Went the Other Way Round," "Where Do We Go From Here?" and "It's a Hard, Hard World," are amongst the many favourite Darewski songs in request this season. Edie Day has found a fine vehicle for her abilities in "Take the Path Where the Honeysuckle Grows." Her entire repertoire consists of Darewski publications.

Lawrence Wright Numbers.

"The Heart of a Rose" will be heard in every concert party this summer. Miss Amy Evans, who has being doing so wonderfully well with it at the Palladium during the last fortnight, is this week at the Palace, Camberwell. Miss Lilian Byrne, the popular mezzo-soprano, produced this song at the Holborn last week, and is this week repeating her success with it at the Kilburn Empire. An artiste new to the music hall stage is Miss Elizabeth Newbold, an Australian soprano, who made her first appearance at the Shepherd's Bush Empire this week with a repertoire consisting entirely of Lawrence Wright numbers, including "The Heart of a Rose," "When God Gave You to Me," and "A Night of Romance." The last-named song is a new waltz number of the style of "A Dream of Delight."

THE PILGRIM.

Betancourt, the French-Cuban wonder, is this week at the Olympia, Shoreditch. His Paris trip has been unavoidably postponed.

MY MUSIC HALL TOUR.

A RACE AGAINST TIME AT THE PAVILION—AND SOME METROPOLITAN MUSINGS.

The first requisite of the manager of a music hall these days is a watch. His is anxious work, I promise you. Of course, it's never really been a bed of roses; but if it had been this new curfew would have furnished a pretty pillowful of thorns. Take Tuesday night at the Pavilion—the first night of the let-there-be-no-light Order. They took their time at the commencement. They even indulged in quite an ample interval midway, during which I found myself reflecting that if I were a manager I'd keep myself well on the safe side by having my "intermission" last item! And truly, we had a pretty good sprint right at the finish—such a sprint that Niblo, that most entertaining eccentric dancer, and Doris, who supports him, delivered themselves of their patter helter-skelter, bringing down the curtain in the nick of time—and even then we never saw those cycling college girls, the Edivictas.

AT THE PAVILION.

It was certainly good to find the Pavilion returning to its old single-turn programme—like meeting an old friend you've been missing for months without knowing it. Not that the Pavilion revues haven't been good. In my opinion they've been some of the best in town. But, after all, what revue could compare with a bill that includes Violet Loraine and Harry Tate and Marie Lloyd and Bransby Williams? This is, indeed, as the Pavilion claims, a "grand holiday programme"; and the writer of the advertisements has solved a stupendous puzzle very prettily in managing to give them all equal prominence, so that no susceptibilities may be jarred. Harry Tate, of the St. Vitus moustache, was the first of these stars to twinkle. He gave us "Selling a Car"—that "semi-Rolls-Royce," as he styles it, which he is "thinking of sending to Christie's." Violet Loraine followed him with "He Followed Me," which in turn she followed with a patriotic peace song, "God Speed the Day." Am I growing susceptible, or is Violet Loraine growing lovelier? Then came Marie Lloyd, who is such a joy that she might well make our Prime Minister proud of his Christian name. "I Can't Find My Way 'Ome" is already a classic, and Marie was better than ever in it. She has added several new "finishing touches" since last I heard it, thereby suggesting to me that the most finished artist is the artist who has never finished. "I can't Forget the Days When I Was Young" was almost equally delicious. And if her opening song, "Trust the Women," which was new to me, is not quite equal to the others, it is good enough for any ordinary mortal, as Marie sings it. Bransby Williams, whose invention is as fertile as ever, made a big hit in "Reggie's Rambles Round-about"—especially when he asided an

"I can't pad this out because,
You know, the Curfew rings to-night."

He also gave Sax Rohmer's "Pigtail of Li Fang Fu," which is a powerful recitation on opium and throttling and Chinamen, written on conventional lines, but quite effective as Bransby delivers it.

As for the stars who happened inadvertently not to be figuring in this bill, George Wilbey, repeating some of his Pavilion revue successes, brought them to life for us by means of his most admirable mimicry. In this way we saw Sam Mayo, Wilkie Bard, George Robey, Harry Weldon, and the late Mark Sheridan. Footgers, whose turn was only too brief, also indulged in the sincerest form of flattery, his subject being Caruso (do you remember Caruso? the man who used to sing so nicely, you know). Arthur Gilroy, whistling and imitating aeroplanes and flies and birds; Tom Morton and Maggie Bowman, in "Slices of Revue"; and Breda Fitzgerald, discoursing on the violin, completed the bill—a bill on which the London Pavilion is to be most heartily congratulated.

AT THE METROPOLITAN.

Here, before rejoicing in the arts of Marie Lloyd, I had an opportunity of witnessing the art of the other famous Marie L.—Marie Loftus. Marie Loftus, who is appearing at the Metropolitan this week, is so full of beans I wonder the Food Controller doesn't take the matter up. But she doesn't hoard them. No, she gives them to the public "with both hands," and the public receives them with delight. But Marie Loftus is not only an aggregation of high spirits, she is also an extremely accomplished actress; and there are few songs being sung more cleverly in the halls to-day than her "How Ashamed I Was." Another turn which pleased me not a little was that given by the Kavanaghs. Juggling generally bores me. In nine cases out of ten, I've seen every feat done before—done dozens of times. But the Kavanaghs, in their novel setting of a Sports Depot, introduced me to some really new "stunts," and the way they manipulated their walking-sticks, tennis-balls, Indian clubs, hoops, tennis racquets, and other implements of sport, kept me constantly amused and surprised.

It is a most important attribute on the halls, this quality of being able to surprise. In fact, the turn that does not make the girl in the gallery exclaim, "Well, I never!" may pretty safely be set down as "duddish." And I suspect that there are many "Well-I-Nevers" being uttered at the Metropolitan this week over the acrobatics of Joe and Willy, announced as "the Spanish Equilibrists," in spite of their most un-Spanish Christian names; over the clog-dancing of the Four Its, who play the castanets, as it were, with their heels and toes; over Welsh and Milne, one of whom (they are both girls) has a real bass voice—double bass, you might almost call it; over the Brothers Obo, whose laughing song demonstrates the truth of the famous quotation, "Laugh and the world laughs with you." The same might be said of the three other turns which I was unfortunate enough to miss. But, as I missed them, I can't swear to it. And what I can't swear to, I don't write in this column.

EXTRA TURN.

THE LATE CHUNG LING SOO.

At the inquest on Thursday on Chung Ling Soo (William Ellsworth Robinson), who was shot whilst giving his performance at the Wood Green Empire on Saturday, March 23, Olive Robinson, the widow, gave evidence similar to that reported in our last issue, and the inquiry was adjourned for the guns to be examined.

THE FUNERAL.

The remains of the deceased magician were laid to rest in the family grave at East Sheen on Saturday, the service being conducted by the Rev. Kitson, of St. Mary's, Barnes. The chief mourners were the members of the family, Mr. Otto C. Culling, and Mr. J. L. Sacks, and among the many private and professional friends at the graveside were Mrs. Rickord, Miss Cissie Curlette, Mrs. Edgar Ward, Mr. and Mrs. Eugene Bailey, Mr. and Mrs. Harold Shaw, Dr. Crawley, Mr. Woolfe, Mr. Ernest Wighton, Mr. and Mrs. T. Elder Hearn, Mr. J. G. Sessions, Mr. Gordon P. Firman, Mrs. Wheeler, Mrs. Chas. Holderness, M. Torino, Mr. Nevill Maskelyne, Mr. Archie Frances, Mr. Tyson Crawford, Mr. Stevenson, Mr. Oswald Williams, Mr. Carlton, Mr. W. H. Wieland, Miss Ray Warwick, Mlle. Jeannie, Mr. Cecil Lyle, Mr. Lee Ephraim, Mr. Chas. Fountaine, Mr. Henry Lowe, Mrs. May Osborne, Miss Barrow, Mr. Yettmah, Mr. Henry Donn, Mr. and Mrs. Kamatara, Mr. Suee Ching, representatives of the Magic Circle and the Magicians' Club, and members of the travelling and household staff.

Many beautiful floral tributes were sent by the family, Otto C. Culling, J. L. Sacks, Mr. and Mrs. Rickord, Miss Cissie Curlette, Dr. Crawley, Mr. and Mrs. Eugene Bailey, Mr. and Mrs. Harold Shaw, Mr. and Mrs. T. Elder Hearn, Louis Stirling, Raymond Langley, Mr. and Mrs. Chas. Holderness, Mr. and Mrs. Will Goldston, Mrs. Edgar Ward, Gordon P. Firman, J. G. Sessions, Fredk. Shepherd, the Wood Green Empire, the Wood Green Palladium, Mr. and Mrs. Wilson, Mr. and Mrs. Crawford, Nurse Nana, Mr. and Mrs. Brown, the I.V.T.A., the Wright Family (Greenock), George Cooke, the Great Raymond, Torino, Rameses, Oswald Williams, Cecil Lyle, Carlton, Chris Van Bern, Fasola, Miss Ray Warwick, E. de Vere, Henry Lowe, Will and Eddie, Mr. Warren and Family, A. Blitz, Mr. and Mrs. Kamatara, Boys of Chung Lung Soo Staff, the Magic Circle, the Magicians' Club, and the Chinese Restaurant.

THE TERRIERS.

At the meeting on Sunday last Harry Gribben officiated as W.T., Cyril Yettmah as V.T., Ben Obo G.C., Jim Obo W.I., Tom Reno W.D., Ken Barton Y.B., and Arthur Were as Organist.

A hearty welcome was extended to Tom Reno, Ben Obo, Jim Obo, W. H. Atlas, and Harry Fields upon their reappearance in the Kennel.

The election of officers for April, 1918, resulted as follows:—Cyril Yettmah, W.T.; Tom Reno, V.T.; Organist, Arthur Were.

Letters have been received from Terriers Jack Harris (Germany), R. Lecardo (France), W. B. Willby (France), Reg Prince (India), Frank Sauteron (Serbia), and Billy Kloff (New York).

"FLASH FRED,"

Comedy Sketch, Produced at New Cross Empire on Monday, April 1.

"Flash Fred" is the name of the character a man about town has been playing in an amateur theatrical show. At the opening of the sketch wife is waiting hubby's return. On his arrival he reveals his burglar's attire under his overcoat. The wife retires to her bedroom, and the husband is surprised by a real burglar. The latter takes Flash Fred for a crook, but by a smart move the burglar is captured, and wife is called to see the prize. She pleads for the man's wife and children, and all three are in tears as the police arrive. Then Flash Fred changes clothes with the burglar, who walks off with the swag, and Fred, protesting his innocence, is arrested. There are some clever lines and situations in the sketch, which needs working a little brisker. Mr. George Clarke was very funny in the title-rôle, and contributed a perfect "dude" study. He was ably supported by the other members of the cast, whose names were not given on the programme.

The capital holiday bill here includes Florence Yaymen, who had a gratifying reception in differing types of songs and singers; Walton and Lester, who as the Bros. Duff create plenty of laughter; Tom D. Newell, in a couple of dame studies and a wonderful dance; Noni and Partner, in fine comedy and musical act; Ford and Truly, "chums in vaudeville," a clever comedian and his well-trained dog; and Dolly Victoria and brother in their up-to-date trick cycle act. Mr. G. Rhodes Parry is the able manager here, and Mr. R. J. Harris assistant manager.

"NELL'S LUCK,"

Sketch in one Scene, Produced at the Euston on Monday, April 1.

Mr. Gardner ..... Mr. Harry Lofting
Jim ..... Mr. D. Tremayne
Mrs. Gardner ..... Miss Ada Roscoe
Nell ..... Miss Mary Neil

The scene is laid in a parlour behind Nell's shop. Mr. and Mrs. Gardner, Nell's parents, are complaining of her waste of money in preparation for her husband's homecoming from the trenches. Nell returns in a taxi with crowds of parcels, and we learn that Jim is to become a father. A telegram announcing Jim's arrival is anxiously awaited, but when the wire comes Nell swoons. Her mother, on reading it, tells the young wife it is not for her, and as she is rushing out Jim arrives. Miss Mary Neil as Nell uses her low comedy powers and emotional skill to great advantage, and made a big success. Mr. Harry Lofting and Miss Ada Roscoe as Mr. and Mrs. Gardner were good, and the part of Jim was ably played by Mr. D. Tremayne.

Mr. Bransby Williams, in selections from a varied and popular repertoire, made a big hit on Monday, and the Femina Quartette, including Miss Lillian Burgiss, in "Carry On" and other numbers, scored heavily. Miss Dorothy Storm is doing excellently with the Lawrence Wright new song, "The End of the Journey," and another musical act deserving praise is that of Bessie Brenne, comedienne, and Walter Erard, the pianist-composer. Austin Mahony, the Irish tenor, uses his fine voice to advantage; Athas and Collins get plenty of laughs, and those artistic, versatile entertainers, Haywood and Hay, in "Past and Present," complete.

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Filmland

NEWS AND REVIEWS OF THE PICTURE WORLD

ABOUT YOUR PROGRAMME.

ARE YOU "OVER-SATISFYING" YOUR PATRONS?

What is the ideal programme? How should it be constituted? And how long should the programme be? The foregoing questions must surely be uppermost in the minds of exhibitors to-day. Never before in the history of the industry have so many feature films been available to the exhibitor. Since the inception of the exclusive feature, and its almost immediate success, producers in all parts of the world where films are made, keen to cater to public interest, centred their energies upon multiple-reel exclusives, with the result that the standard of cinematographic art has been considerably raised. Another result, one which vitally affects the economic interests of the industry, is that now there is a surplus of multiple-reelers. Films—good films—are now being rented out without obtaining more than three-fifths of the rentals that they should, and this for two reasons. First, about eighteen months ago several of the larger renting firms commenced to show their features to the trade many weeks ahead of release date. Exhibitors, seeing good films, did not hesitate to book, and when other firms appeared on the market with release dates set only a few weeks ahead of the trade shows, exhibitors found themselves obliged to book these features also, or to let the opposition theatre secure them. In many cases the former course was chosen, and has by now become a habit with many exhibitors, who, in screening two big features in the one programme, are not only "over-satisfying" their patrons, but are also doing, indirectly, harm to the economic interests of the industry. The second reason is that there are so many features released each week that some of them do not reach the towns possessing only a few cinemas.

There seems to be no fixed ideal for programmes at the present moment; but a close perusal of the programme boards of many cinemas reveals the fact that there is scarcely an instance of a programme without a four- or five-reel feature, and few can be seen in which a topical film does not figure.

It seems, then, that the ideal programme should include a five-reel subject, a half-reel topical, and, we venture to make the suggestion, a two-reel comedy, a one-reel comedy, and an interest subject not exceeding 600 ft. in length. The total length of this programme would be about 9,000 ft., and the time for screening about two hours and a quarter.

The Editor of "The Era" will be pleased if exhibitors, agreeing with or differing from him on this subject, will write giving their own experiences.

"A HEART'S REVENGE."

A BRAVE GIRL OUTWITS A WILY CHINAMAN.

Production ..... William Fox
Star ..... Sonia Markdrea
Type ..... Drama
Length ..... Five Reels

Featuring a new and lovely star, Sonia Markdrea, "A Heart's Revenge" tells the story of a clever girl triumphing over a wily Chinaman. Vera Sabduroff refuses the hand of Baron Eugene Draco, as she is in love with James Harding. Draco is a bad "lover," and with the help of Dr. Wu Ching, a Chinese doctor, he conceives a diabolical plot against Harding. While drugged, they inject into the young man's ear a chemical compound which causes loss of memory and practical idiocy. Harding is then thrown on a boat, which sails away Vera has suspicions of the Baron, and she sets out to prove his guilt. Her friendship with the doctor's daughter, Soy Fa, stands her in good stead, and while at Wu Ching's house she discovers his secret. After Vera has extracted a confession from the Baron, the brave girl sets out to sea to pursue the boat Harding is on. The captain throws the helpless man overboard, but he is at last found by Vera on the shore, and, through a severe fall, is able to recognise once more the girl who had dared so much for him. A strong film, bound to do well.

[See our Film Markings.]

"OVER THE HILL."

A JOURNALISTIC STORY.

Production ..... Pathé
Star ..... Gladys Hulette
Type ..... Drama
Length ..... Five Reels
Release ..... Sept. 30

Gladys Hulette is seen to full advantage in "Over the Hill," an American term which is used to denote success. Pastor Timothy Neale, with his granddaughter Esther, repairs to Columbia, where he dies of pneumonia. Fate leads Esther to the offices of the "Columbia Pioneer," where she is engaged by Stone, a rising young journalist. At the same office works Roy Winthrop, who has been sent there by his father, the owner, to make good. Esther is very friendly with Rose Lawler, who has fallen under the spell of "King Arthur," a baseball champion. Rose tells her friend on the 'phone that she is about to wed the man secretly. Esther, knowing that "King Arthur" is already married, tells Lawler, who is just in time to save his daughter. The young reporter promises to keep the matter quiet, but Roy has discovered and printed the story. Determined to keep her word, Esther sets fire to the office, and thus destroys the edition. When her noble act is made clear, Lawler hands to the girl certain stock he had long denied the paper, and Stone and Esther are able to look forward to a happy future. Quite a change from the ordinary run of film.

[See our Film Markings.]

"DISILLUSIONED." [*Ideal.*
A SCENE FROM "THE PRICE OF A GOOD TIME."

"THE HEART OF A LION."

THE STORY OF A STRONG MAN'S LOVE AND SACRIFICE FOR HIS BROTHER.

Production ..... William Fox
Star ..... William Farnum
Type ..... Western Drama
Length ..... 5,565 Feet

Ralph Connor's novels of Western life have already achieved a wide popularity on this side, and his book, "The Doctor," now adapted for the screen by William Fox, under the title of "The Heart of a Lion," proved a decided success at the trade show at the Alhambra on Tuesday, March 26. Barney Kempner, a big, kindly fellow, slaves on his farm to provide funds for the clerical career of his younger brother Dick, a weakling, constantly in debt. Cheered by the friendship of Dr. Danford and his daughter Margaret, who secretly loves him, Barney preserves his faith in his brother's integrity until he breaks in on a scene between him and Iola Hammond, to whom Barney is engaged. Half-maddened, Barney breaks for the wilds, free now to follow his natural bent for medicine, and is known at the rough camp as "The Doctor." Meanwhile Dick, steadied by remorse and the good influence of Margaret, now a hospital nurse, is duly ordained and appointed to the same camp, with Margaret at the mission hospital. The arrival of the "sky pilot" is hailed with derision by the men, whose only resort is the drinking saloon owned by Tex Daly, who soon plots to lure Dick into a compromising situation. Dick is shot, and Barney, whose love is re-awakened, arrives too late to rescue him. The two brothers are reconciled at the hospital, and Barney only leaves him to open up the little church and thereby defeat Tex Daly. By the aid of his revolver, his sermon, and his smile, Barney wins the trust of the motley crew, who have come to mock and remained to pray, and, having thus routed Tex, Barney returns only to find Dick has died. Barney avenges the death of the boy, and in fair fight kills his murderer, the story closing with the hope of future happiness with Margaret. With William Farnum as Barney Kempner, it is safe to say that the story, with its picturesque setting, will appeal to nearly any class of audience.

[See our Film Markings.]

"THE PRICE OF A GOOD TIME."

A GREAT MORALITY PLAY.

Production ..... Jewel
Star ..... Mildred Harris
Type ..... Drama
Length ..... Seven Parts
Distributors ..... Ideal Renting Co.

"The Price of a Good Time" is going to cause a sensation when shown to English audiences. The acting is entitled to very high praise, and the story is one which grips the heartstrings from beginning to end. Lennie Randall is a shop girl, with a miserable home. On the contrary, her friend is happy in the love of a cheerful family and devoted sweetheart. One day Lennie meets Preston Winfield, son of the store's owner. Preston tires of the young society ladies he is bound to associate with, and resolves to give the sad-faced girl a really good time, the conditions being that she is to name the evening's pleasure and promise to enjoy it. Lennie agrees, and then begin six wonderful nights for the girl, who, Cinderella-like, returns each night to her home. The last evening they resolve to spend at Winfield's house, and the girl breaking down, Preston gently comforts her. Then Lennie's brother appears upon the scene, and after abusing Preston takes the girl home. Soon afterwards Lennie, whose home life is now made unbearable, wanders hopelessly in the streets. At midnight she sees Preston's car, and with a scream runs straight towards it, only to fall beneath the wheels. Thus her young life is ended. And for the two girls who worked side by side—for one a simple grave, and for the other a happy marriage. The contrast between the home lives of the two girls is beautifully portrayed. One returns to a happy family of small brothers and sisters; the other to an invalid father and nagging mother. Small wonder that Lennie snatched at her only chance of happiness, even though she knew the price she might have to pay for it. We cannot praise this "Ideal" film too highly.

"THE COURAGE OF FIDELITY."

EMANCIPATED SLAVE'S GRATITUDE—AND REVENGE.

Production ..... Vitagraph
Stars..Connie Griffiths, Mary Maurice, William Dunn, and Arthur Donaldson
Type ..... Drama
Length ..... Five Parts
Release ..... Aug. 19

A dramatic story of a released slave's gratitude to his former mistress, Azalea Caswell, and his tragic revenge on her drunken and brutal husband, was shown at the West End Cinema on Wednesday. Azalea has been brought to the verge of poverty by her drunken husband. She is visited in a business capacity by a young journalist, Roger Kendall, who secures Azalea's services for his firm, and, to bind the contract, leaves fifty dollars with her. He has no sooner gone than the husband comes in, seizes the notes, and makes off to the nearest saloon. But Cæsar, the released negro slave, who has out of gratitude frequently helped his old mistress in her poverty, learns of the robbery, and waits for the husband on his return. The pent-up fury of years of wrong now finds release, and Cæsar flings the blackguard to the ground, a fatal fall putting an end to his existence. A pretty love interest is interwoven. The acting, especially of Mary Maurice, one of the grand old ladies of the film, as Azalea, was excellent.

[See our Film Markings.]

"MATT."

ARTIST AND ORPHAN BECOME FRIENDS AND FRUSTRATE VILLAINY.

Production ..... Davidson
Type ..... Drama
Length ..... Five Reels
Distributors ..... Ruffell's

"Matt," from the novel by Robert Buchanan, is the latest film to be presented by Ruffell's, who are to be congratulated upon securing such a striking English production. The prologue of the film is chiefly concerned with a wreck at sea, in which the only survivor is just a wee baby. Mr. Monk, the Squire of Monkshurst, agrees to take the infant home, and on examining the child's garments finds a paper, which shows that the orphan is heiress to Monkshurst. Monk arranges with a William Jones to take Matt, and twelve years later we see her grown into a beautiful girl. Meeting Charles Brinkley, an artist, who is touring the country in a caravan, the two quickly become great friends. Later Monk arranges to marry Matt to gain control of money which she is to inherit, and the girl is nearly forced to become his wife, but Brinkley comes to the rescue, and the two rogues are taken to the police station. The acting throughout is first-class, and there are some fine scenes. Charles Austin in "Parker, P.C.," was also screened, this being a film sure to raise plenty of laughs.

[See our Film Markings.]

"PRINCESS VIRTUE."

A SMART SET SOCIETY BEAUTY AND HER LOVE AFFAIRS.

Production ..... Ward's
Star ..... Mae Murray
Type ..... Drama
Length ..... Five Reels

This photo-play, which was presented at a trade show at Shaftesbury Pavilion on Wednesday morning, was interesting on account of the vivid representation it gave of the doings of that section of society known as "the smart set." Lina Dumarest has been brought up by her fashionable mother, whose second husband is a Russian Count, who has in cynical mood nicknamed his step-daughter "Princess Virtue." Away in America dwells the young girl's grandmother, who, becoming anxious concerning her welfare, persuades Basil Dumarest, a distant cousin, to seek out Lina. The discovery he, on his arrival, makes is that Baron Strensky, a Russian autocrat, and Emile Curré, a Frenchman, are rivals for his charming cousin's hand, she giving encouragement to each in turn. This leads to a quarrel between the two men, followed by a duel, and Curré is badly wounded. The fire-eating Baron and Basil come into conflict, and a second duel is arranged, but a clever ruse on the part of Lina prevents a shot being fired; and in a charming scene on board a homeward bound boat Basil finds to his delighted surprise the girl whose love he has won. Miss Mae Murray admirably realises the young society beauty, whose real nature is only influenced for the time being by an unhealthy social atmosphere. An attractive society drama that is sure to have many admirers.

[See our Film Markings.]

Mary Miles Minter's Joke.

Mary Miles Minter loves nothing better than playing pranks. When she read the script for "A Bit of Jade," and discovered that she was to play a boy in several of the scenes, she immediately went down to the city and purchased the smartest clothes for a youth that she could find. On her return to the studio she donned them, and, sauntering up to an old and valued friend, she slapped him on the shoulder with the salutation, "Hello, Old Top!" The visitor favoured the daring "youth" with an amazed stare, and as Miss Minter swaggered saucily away he indignantly inquired of the amused spectators of the incident as to the general integrity of the familiar "young man." It meant that he had to stand treat for the crowd; and later, when little Mary invited him to enter into an apple-eating contest, he went in and cheerfully lost, for no one in the studio can eat more apples than Mary.

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Triangle's triple trade show

On Friday, this week, one of the greatest trade shows of the year will be held by Triangle at the Shaftesbury Pavilion: "The Dud," with Charles Ray; "The Gown of Destiny" (Triangle Special), with Alma Rubens; a Red Cross film in two parts, "From No Man's Land to Blighty."

Please be punctual—11 a.m. sharp.

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FILMLAND GOSSIP.

Saving Current.

The new Heating and Lighting Reduction Order will no doubt cause many a manager to ponder over the question of keeping within the limits of five-sixths of the amount of gas or electricity usually consumed each quarter. In many cases the Earlier Closing Order will prove to be the means of effecting a saving of a third of the amount to be conserved. The other two-thirds will become the joint responsibility of the operator and the chief attendant. Mr. Operator will have to look to his condensors to make sure that they are spotlessly clean, and he will also have to experiment with smaller diameter carbons, for from practical experience I know that in about four out of every five theatres at least 15 per cent. of the current consumed in the arc is used in the volatilisation of the outer portions of the carbons, from which no effective light is obtained. The chief-attendant must, of course, exercise rigid economy in the use of lights in and about the theatre, both during times of showing and when the theatre is being cleaned. The saving of one-sixth of the heating and lighting generally used should not present any great difficulties to the resourceful manager—in fact, I am sure that, as far as electric light is concerned, the operator can do all that is necessary by simply carrying out the suggestions I made in an earlier part of these remarks.

Gaumont.

I am told that the second set of Christie Comedies is better than the first; anyhow, viewers will have an opportunity of judging for themselves at the trade shows, which are to be held at the Gaumont Film Hire Service's private theatres on Tuesday, Wednesday, Thursday and Friday afternoons next week. Those who attend will also be able to notice that these comedies, as far as quality of photography is concerned, are progressing along lines of production usually associated with first-class features. The Christie Comedy Company employs practically three-quarters of the juvenile talent available in America. Some of the recent additions to the ranks of young and bright players include Eleanor Field, Bobby Vernon, and "Smiling" Billie Mason.

This week Gaumont's are showing in their private theatres a Select Picture, "The Law of Compensation," featuring Norma Talmadge, and a selection of Metro-Drew Comedies, which, I am told, are being eagerly snapped up all over the country. Sydney Drew is undoubtedly a big draw—there are so many admirers of the style of work among the regular and irregular cinema patrons in the United Kingdom.

G. F. Sexton Again.

The proprietor of the West End Cinema Theatre announces another "all day" performance on Tuesday, April 9, in aid of the "Diehards" (Middlesex Regiment), under the distinguished patronage of Lord Cheylesmore, K.C.V.O., Lieut.-General Sir Francis Lloyd, K.C.B., C.V.O., D.S.O., Col. W. Simpson, secretary Middlesex T.F.A., and the Lord Mayor of London and the Lady Mayoress, the City Sheriffs, and the London Mayors, who will attend in State.

Mr. G. F. Sexton has arranged an all-star programme, and amongst the artistes who have generously consented to support him are Mr. Harry Tate, Miss Lilian Braithwaite, Mr. Max Darewski, Miss Eva Moore, Beatie and Babs, Mr. Thorpe Bates, Dale and O'Malley, Miss Hilda Glenister, Miss Helen Mar, Miss Nellie Corti, Mr. Harry May Hemsley, the Brandons, Mme. MacKenzie Fairfax, Mr. Eric Williams, Mme. Dulay, Miss Doris Manuelli, Miss Maurice Vince, Miss Helena Millais, Mr. James Hartopp, Miss Marjorie Moore, Miss Betty Barton, Mr. Patrick O'Neill, Mr. Johnnie Walker, Miss Steven Rendall, Mr. George C. Edwards, Mr. George Dillon, Miss Francis Cuyler, and Mr. Lloyd Huws.

Mr. Sexton feels quite sure that the public will support him generously in his effort for such a well-deserving cause.

Phillips.

Phillips Film Company's latest exclusive feature, the first of the Harry Carey "Specials," "Slumbering Fires," appears in this country with some remarkable American records to recommend it to exhibitors, but none quite so convincing as its career at the Strand, New York—one of America's leading picture theatres. The subject was shown to the proprietors of this theatre on a Friday, and created such a good impression that the management decided to take off the feature then running and replace it with "Slumbering Fires." Their judgment was immediately vindicated, for the film played to practically capacity business during its run at the Strand. "Slumbering Fires" should prove a popular success; it has a wealth of good points which promise to make its display one of the most interesting that Phillips have given.

An extended provincial tour has been arranged for "The Last of the Ages," Phillips' second super-feature. Manchester will be visited on the 9th inst., then Leeds, Newcastle and Liverpool at short intervals of time. The representative character of the theatres appearing in the list of places where "The Last of the Ages" has been booked gives point to the Phillips Film Company's assertion that none of their films made a more immediate impression than this Lillian Walker release, which is now rapidly qualifying for inclusion among the Phillips "best bookers."

Pathé.

Owing to the Yuletide nature of "Streets of Illusion," and in deference to the request of numerous exhibitors, Pathé Frères are transferring the release of this subject to Dec. 16, and replacing it on July 22 with "The Vengeance of Paula," a five-reel Gold Rooster play which features Mrs. Vernon Castle. Exhibitors, viewers and the Press are invited to be present at the trade view of this subject in the Roof Garden Theatre on Wednesday next, the 10th inst., at 2.30 p.m.

"The Naulahka," the film production of Rudyard Kipling's work which has set American picturegoers agog with excitement and has elicited praise from art and literary circles, has arrived in England. It has been reported that Pathé intended to put the picture out as a "special" at a high price. This, however, is not the case, and "The Naulahka" will figure among Gold Rooster productions as an earnest of Messrs. Pathé's efforts to make Gold Rooster plays synonymous with "the bet stars in the best plays."

Next Monday heralds the first release of "Pathé's Weekly Pictorial." This new feature, I am told, is being rapidly snapped up by many of the principal picture houses, where it will no doubt form a standing attraction week by week.

Fox.

From the Fox Film Co. comes the news of a fresh subject featuring George Walsh. This is to be shown at the regular trade show on April 10. It is a screen version of the popular story, "Jack Spurlock—Prodigal," by G. H. Lorimer. Spurlock is a part that admirably suits Walsh, and I am sure that viewers are in for a pleasant morning on the 10th, for then, in addition to the big film, the sixth of the Sunshine Comedies will be presented. It is entitled "Son of a Gun," and is said to be one of the best of the six, which is the equivalent of classing it as "better than the best." Mr. Engholm tells me that portrait synopses will be issued at Fox's next Alhambra trade show (April 8). "Camille" is the subject to be presented on that occasion; Theda Bara should find scope for her dramatic ability in the title-rôle of this world-famed work, and on this account the Fox Film Co. should feel certain of a good attendance.

International Exclusives.

Yesterday I met Mr. F. W. Kilner, the renting manager of International Exclusives, Ltd.; he was most enthusiastic about his firm's latest attraction, and simply would not speak of anything else. His parting words to me were "to advise exhibitors not to miss the trade show of 'Adam Bede' at the Alhambra on Tuesday next (April 9) at a quarter to three."

Triangle.

In addition to the two special pictures already announced for their trade show on Friday—"The Dud," and "The Gown of Destiny"—Triangle will show a Red Cross film in two parts, "From No Man's Land to Blighty." This, as the title implies, shows how efficiently and tenderly the wounded heroes are cared for. This film is not on the ordinary Triangle programme, but is to be lent to exhibitors with absolutely no charge on condition that they let representatives of the Red Cross take collections in their cinemas after the picture has been shown.

Instruction Films.

From America comes the news that motion picture films are coming into greater use there as media for visual instruction. The Commissions on Training Camp Activities of the War and Navy Departments have secured films showing the relationship between boxing and bayonetting, as well as the methods of using the bayonet. These films are to be sent for exhibition to the various Army and Navy camps. William Russell, who is perhaps the finest box[illegible] of the films, as is evinced in Bolton's latest picture, "The Pride and the Man," is in great demand for these instructive films for the U.S.A. Army.

Hepworth's.

I have just received from the Hepworth company one of the charming phogravures of Henry Edwards as Dippy, the character he portrayed so well in "Broken Threads." I understand that these "gravures" have been produced in order to satisfy the many requests from picturegoers for portraits of Mr. Edwards. Hepworth's tell me that they have a limited number of them (size 16in. by 14in.), suitable for framing or for lobby display. The price is 1s. each.

Harma's New Production.

Miss Marie Blanche will make her first appearance on the screen in the Harma photo-play, "The Great Impostor," now in process of production and approaching completion under the direction of Mr. F. Martin Thornton.

Miss Blanche says that she finds her introduction to the film world "a very novel and most interesting experience. For instance, on my first day of 'taking' I found it for a time impossible to get out of the habit of waiting for 'cues,' which is, of course, a cardinal sin in the producer's eyes, as it delays the action. However, under the painstaking care of Mr. Thornton, who is, I should think, an ideal director, I soon realised the fundamental principle of film work, where the spoken word is naught, and expression counts above all."

Messrs. Harma will shortly announce trade shows of "The Great Impostor."

Liverpool Exhibitors' Effort.

As on past occasions, when asked by the Lord Mayor of Liverpool for their help, the members of the Liverpool Cinema Association have rallied to the call with remarkable enthusiasm. There is a prospect that nearly every hall in the district will "adopt" three or more prisoners of war, and undertake their maintenance during their internment. Further, the members of the Association are arranging for four concerts to take place simultaneously in the Scala, City Picture House, the Prince of Wales Picture House, and the Palais de Luxe, on Sunday next.

Touring Cinemas.

Lord Beaverbrook, director of the Ministry of Information, inspected the fleet of cine-motors on Tuesday morning prior to their start to tour the country. The ten travelling cine-motor-lorries will each cover a given district, and the schedule for the first tour is South Wales, Scotland, the Midlands, Devon and Cornwall, Home Counties, Western (Bristol), Northern (Newcastle), Eastern, Lancashire and Cheshire, Yorkshire.

The cine-motor is really a movable projection chamber. It is equipped with a dynamo to generate light for the lamp in the lantern, which stands at the back of the car. When the cine-motor is to give an exhibition it stops at some convenient open space, and the crew fix up the screen. Between the screen and the lantern there is room enough for 15,000 people to view the pictures.

Speakers will lecture on the pictures. Each of the cars will first give a demonstration in some populous district, and will then move off to the villages, making one-night "stands," where films are not known as a local attraction, and where there is much propaganda work to be done.

ROUND THE SUBURBS AND PROVINCES.

Edmonton.

The Alcazar includes in Thursday's programme "Patria" (last episode), "The Girl Phillips," "Luke and the Love Birds," "Gen. Allenby's Entry into Jerusalem," and "Pathé Gazette."

At the Edmonton Cinema Mr. Thomas Fleming presented, during the first half of this week, "Jeanne Doré," featuring Sarah Bernhart; and an episode each of "The Grey Ghost" and "The Perils of Secret Service." Thursday's programme includes Episode 1 of "A Neglected Wife," also "Love of the New World."

Harringay.

Mr. Russell, manager of the Electric Coliseum, announces as his features for Thursday a British production; "Dick Carson Wins Through" (Hepworth).

Islington.

At the Angel Picture Theatre, High-st., Mr. Henry De Solla will present as his principal attraction for the latter half of the week "Bab's Diary," a Famous Players' production, featuring Marguerite Clark. On Monday, April 8, Douglas Fairbanks will be seen in "The Americano."

Palmers Green.

Mr. Dimmock commenced the holiday week at Queen's Hall by presenting Marguerite Clark in "The Amazons," as adaptation of Sir A. W. Pinero's work of the same name. Thursday's programme includes "The Ghost House," featuring Louise Huff and Jack Pickford; "The Car and His Majesty," and "Luke and the Love Birds."

Richmond.

"Bab's Diary" is the principal attraction at the Royalty Kinema during the latter portion of this week. Other pictures in the same programme include "A Prince for a Day," "Hunting the Hippo," "Pictorial News," and a "Ham and Bud" comedy. On Monday Mr. Clive will present Essanay's masterly version of "Sherlock Holmes," a seven-reel play, in which William Gillette, the well-known actor, is featured.

Mr. John Morris announces a first-class programme for Thursday at the Talbot Kinema. The principal feature is "A Kentucky Cinderella," a Bluebird, featuring Ruth Clifford and Rubert Julian. Other subjects include: "Through Flames to Love," "A Bad Little Good Man," and "A Lucky Tramp."

Wood Green, N.

Mr. Fred Thorne presented an attractive holiday programme at the Picture Palladium, High-road, and his feature for the latter half of this week, "Double Crossed," featuring Pauline Frederick, heads another attractive list of subjects.

At the Palais de Luxe, Station-road, Mr. A. E. Bishop screened "Dick Carson Wins Through" during the holidays. "Master of Men," a Harma photo-play, is announced as the feature for Thursday, Friday, and Saturday.

Belfast.

At Picture House, Royal-avenue, the attractions include "Rasputin."

The Imperial attractions are "A Tyrant of Old Russia" (Lasky), featuring Anita King and Theodore Roberts; "The Lion's Lair," featuring Fred Church and Eileen Sedgwick; and "The Quiet Honeymoon," a Sidney Drew comedy.

At the Gaiety the features are "Patria," fourteenth episode; "The Frontier Peril"; "The Light of Happiness," a five-part Metro; and "The Grey Ghost," twelfth episode.

The Clonard attractions are "The Land of Adventure," "The Insurrection," and "The Secret Kingdom."

The Central are showing "Time and Tide," starring Franklyn Farnum; Earl Williams in "The Soul Master," &c.

Birmingham.

Mr. Hema, the energetic representative of L.I.F.T., will hold a trade view at the early hour of 10.30 in order to present the entire six two-reel episodes of their new serial, "Mysteries of the Castle of Mal-mort," at one sitting. The picture, which features "Protea" in new and amazing adventures, has met with a big reception both at the London and Liverpool views.

Bridlington.

There is a big programme at the Grand Pavilion Cinema twice daily for the entertainment of the large number of Easter visitors to this popular seaside resort, and Mr. Chas. Palmer, the manager, is giving his patrons a new picture each day. The features for this week include Alma Taylor in "Merely Mrs. Stubbs," Pauline Frederick in "Ashes of Embers" and "Nanette of the Wilds," Fanny Ward in "Each Pearl a Tear," and "The Years of the Locust," and Anita Stewart in "The Suspect."

The Palace Picture House also announces two performances daily during this week, and the pictures include "Charity Castle," featuring Mary Miles Minter; a Billy West comedy, "The Villain"; Episode nineteen of "The Girl from 'Frisco"; Margaret Bannerman and Owen Nares in "Flames"; and the ninth episode of "Patria."

Bristol.

Stoll's Picture Theatre is providing a strong holiday programme, leading pictures being a Bluebird, entitled "The Rescue," featuring Dorothy Phillips, and the Fox super drama, "The Spy," in seven acts, featuring Dustin Farnum.

Olympia Cinema Theatre is presenting, amongst other subjects, a comedy drama, "Betty to the Rescue."

Buxton.

Special subjects were provided at Buxton on Good Friday as follows:—At the Opera House, "Saul and David," "Joseph and His Brethren," and "The Birth of Our Saviour"; at the Hippodrome, "From Manger to Cross"; at the Picture House, "The Holy City" and "The Life of Christ."

HARMA FILMS.

Look out for No. 4.

"THE GREAT IMPOSTOR."

Featuring

MARIE BLANCHE

Under the Direction of

F. MARTIN THORNTON.

Harma & Co., 101, Wardour St., London, W.1

'Phone—Regent 4933. Telegrams—"Harramajen, Ox, London."

THE DAY OF BIG PICTURES.

"IDEAL'S"

SUPER-FILM-ONLY POLICY.

THESE are the days of big things—big stores, big armies, big battles, big everything. It is a'so the day of BIG PICTURES. The public taste has left the small, mediocre film far behind, and only the great picture—the picture cast on A GRAND SCALE alike in story and settings—now stands any chance of popularity or success. The "Ideal" have grasped this momentous fact and have shaped their policy accordingly. In pursuit of that policy they have now the pleasure of announcing a string of SIX SUPER-PICTURES, as follows:—

"MY SWEETHEART."

THIS is the famous Minnie Palmer play. So widely known and so loved alike in mansion and cottage that it has truly been called "EAST LYNNE THE SECOND."

5 parts. Starring Margaret Blanche, C. Merrill, Randle Ayrton, and Bert Wynne. **TRADE SHOW, Thursday, April 4th, West-End Cinema, 11 a.m.** Also on same occasion "PIMPLE" in the screaming Topical Burlesque, "RATIONS."

"A WOMAN OF TO-DAY."

A SUPREMELY powerful story of a frivolous woman. The picture—in 7 parts—is packed with dramatic surprises.

BEAUTIFUL Florence Reed in the title role.

"GOD AND THE MAN."

BASED on Robert Buchanan's master novel. Its tremendous story of the struggle between Love and Hate amid a background of majestic Nature is handled with immense strength.

THIS is not only the MOST AMBITIOUS PICTURE THE "IDEAL" HAVE EVER MADE, but the BIGGEST PRODUCTION that has ever come FROM A BRITISH STUDIO.

8 parts. Starring Langhorne Burton, Bert Wynne, Edith Craig, and Joyce Carey.

"THE PRICE OF A GOOD TIME."

THE great super-film which created such a furore in America, and was received with such enthusiasm at the London trade show last week. Its story of the poor shop-girl, who was given six evenings' peep into "life," is the most stirring thing in "pictures" to-day.

7 parts. Starring Mildred Harris. Released Aug. 26.

ON THE WAY.

"DAVID LLOYD GEORGE."

THE fascinating life story The Champion of Right of the great democratic eader of to-day. Packed with the incidents and romance of a great fighting career.

Scenario specially written by Sir Sidney Low, Lecturer on Imperial and Colonial History, King's College, University of London.

"RED POTTAGE."

THIS is the famous novel by Mary Cholmondeley which created such a stir and enjoyed such an immense sale. Its arresting tale—with its wonderfully dramatic denouement—lifts the picture version high above the general level of films, and promises it widespread popularity.

THE FIRST of this Magnificent Batch,

"A WOMAN OF TO-DAY,"

Will be given at a TRADE SHOW at the West-End Cinema, this THURSDAY, APRIL 4, at 11 sharp.

PATHÉ presents

Mrs. VERNON CASTLE

IN

THE VENGEANCE OF PAULA

The 5-Reel Goldrooster Play

TRADE SHOW in the PATHÉ ROOF GARDEN THEATRE WARDOUR ST., WEDNESDAY NEXT, April 10th, at 2.30 p.m.

BRITISH PRISONERS OF WAR IN SWITZERLAND.

THE RECREATIONS OF TOMMY.

Distributors .. Anglo-Swiss Trading Co.
Type ..... Topical
Length ..... Two Reels
Release ..... May 16

The first reel of this interesting film is partly devoted to the invalid, and it is gratifying to see how well our soldiers are nursed back to health with the aid of electric massage, &c. We also see the soldiers at work, laying out the tea garden grounds; gardeners at work; compositors and printers; carpenters, shoemakers, and blacksmiths; and the boys doing their bit on the land; and after a good morning's work, we find them at lunch. In the second part we are shown the boys at their various recreations, such as cricket and boxing. They also possess a cinema, and the film shows the officers in charge. We are shown the men going off on a trip through the country, enjoying some of the most beautiful scenery of this delightful country, and everybody will be pleased to know the hospitality they enjoy during their stay in Switzerland. The film concludes with a fine sunset study, and this is a production which everyone will want to see.

Sunday Cinemas in East Ham.

A determined attempt is being made from different quarters to induce the East Ham Corporation to modify their attitude against Sunday performances in the district. At their last meeting the Council, sitting in committee, had under consideration letters from three separate bodies in favour of Sunday opening, and from one society against the proposal.

From the Chairman of the Cinematograph Exhibitors' Association of Great Britain and Ireland came a request that the Council should receive a small deputation from the licensees of the cinemas in the borough on the question of the Sunday opening of the cinematograph theatres. The Secretary of the National Sunday League wrote to ask the Council to permit them to give Sunday evening concerts at the East Ham Palace upon the same lines as the London County Council and other licensing authorities allow the use of places under their jurisdiction, on Sundays; and another applicant asked permission for the cinemas in the borough to be opened for an additional two Sunday evenings, the proceeds of the entertainments to be devoted to the Motor Ambulance Fund, which is being raised by the A.V.N.S. East Ham Air Raid Relief Party. A letter was also read from the Secretary of the United Methodist Church, High-street North, covering copy of resolution adopted by the members of his church deprecating the opening of the cinemas and picture-shows on Sunday.

The Council recommended that a deputation should be received from the Cinematograph Exhibitors' Association, but adjourned consideration of other communications meanwhile.

MR. MAURICE SANDGROUND

IS OPEN TO PURCHASE

SOME ORIGINAL SCENARIOS

OF GOOD COMEDIES

FOR CINEMA PRODUCTIONS.

151-153, WARDOUR ST., W.1

IMPORTANT ANNOUNCEMENT.

Retribution

IVAN PRODUCTION
(Six Reels).

A PLAY OF PASSION,

FEATURING

MARGUERITE SNOW
(Famous Metro. Star),

ALMA HANLON
and
ARTHUR DONALDSON.

TRADE SHOW

WEST END CINEMA, LONDON, W.,
FRIDAY, APRIL 12,
at 11.15.

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11, WARDOUR ST., LONDON, W. 1.

Colin Campbell, Managing Director.

ARE YOU RUNNING
PICTURES & VARIETIES?

If so, then don't spoil your show by booking the wrong **FILMS.**

Go to the man who has had fifteen years' experience in the theatrical world. He understands what showmanship is.

Here are some at your disposal :—

MATERNITY.
PRICE OF PRIDE.
SON OF THE IMMORTALS.
PRINCESS VIRTUE.

HARRY WARD

(Ward's Films) Motograph House,
Telephone: Reg. 5167. Upper St. Martin's Lane.

FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given in their relative drawing power to showmen :—

Reference No. .. .. 6—10.
Suit high-class audience.....A | Suit sensational audience C
Suit average audience .....B | Suit any audience .....D

OPEN MARKET.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability.
May 16 ..	Life of British Prisoners of War in Switzerland	Anglo-Swiss	Interest	—	8½	D
May 26 ..	Bullets and Boneheads ..	L.-Ko	Farce	1117	6¾	B
May 20 ..	A Fair Masquerader ..	Transatlantic	Drama	895	6¾	B
May 23 ..	Ship Oy! Oy! ..	Transatlantic	Comedy	883	6½	B
May 25 ..	The Trans-Atlantic Screen Magazine	Transatlantic	Interest	597	7½	D
May 28 ..	A Devil with the Wimmin ..	Transatlantic	Comedy	864	6¾	B
	EXCLUSIVES.					
March 30..	Exploits of Parker	Ruffell	Comedy	2000	7¾	B
May 23 ..	No Ear for Music	Gaumont-Metro. Drew	Comedy	1000	8½	D
May 30 ..	The Match Makers	Ditto	Comedy	1000	8¾	D
July 22 ..	Shadows of Her Past ..	Fox	Comedy	2000	8¾	B
July 29 ..	A Heart's Revenge	Fox	Melodrama	5000	8¾	C.B.
Aug. 12 ..	The Secret Game	Walker's	Drama	5000	9¼	D
Aug. 15 ..	The Clever Mrs. Carfax ..	Walker's	Comedy-Drama	5000	9¼	D
Aug. 19 ..	The Courage of Fidelity ..	Vitagraph	Comedy-Drama	5000	9	D
Aug. 26 ..	The Law of Compensation ..	Gaumont-Select	Drama	5000	9	A
Sept. 30 ..	Over the Hill..	Pathé	Drama	5000	9	D
Sept. 30 ..	Matt	Ruffell's	Drama	5000	8¾	D
Not known	Winkle's Mal de Mermaid ..	Pathé	Comedy	1000	8¾	D
Not known	The Heart of a Lion	Fox	Drama	4000	9½	D
Not known	Thou Shalt Not—	Pathé	Drama	5000	9¼	D

COMING FILM TRADE SHOWS.

THIS WEEK.

LONDON.
Slumbering Fires (Phillips), Shaftesbury Pavilion, 11.30 a.m., April 4.
To-day (Ideal), West End Cinema, 11 a.m., April 4.
The Law of Compensation, and selection of Metro-Drews, Own Theatre, 2.30 p.m., April 2, 3, 4 and 5.
The Gown of Destiny, "The Dud" (Triangle), Electric Pavilion, Shaftesbury-avenue, W. 1, 11 a.m., April 5.
Mystery Ship (Transatlantic), West-End Cinema, 10.45 a.m., April 5.

BELFAST.
Jacko's Secret, The Slave (L.I.F.T.), 2, Burgh Quay, 11 a.m., April 5.

BIRMINGHAM.
Mysteries of the Castle of Malmort (L.I.F.T.), Scala, 10.30 a.m., April 4.
The Heart of a Lion (Fox), Picture House, 11 a.m., April 5.

CARDIFF.
Society's Driftwood (Granger), Cardiff Cinema, 11 a.m., April 5.
Edge of the Law (Gaumont), Own Theatre, 11.30 a.m. and 2.30 p.m., April 5.

GLASGOW.
Thou Shalt Not— (The Mark of Cain) (Pathé), Cranston's Picture House, 11 a.m., April 5.
Hands Up! Horns and Hoofs, A Dishonest Burglar (Triangle), 162, Trongate, April 5.
The Price of a Good Time (Ideal), Savoy, 11 a.m., April 5.

LEEDS.
A Heart's Revenge, Shadows of Her Past (Fox), Grand Assembly Rooms, 11 a.m., April 4.
The Mother Instinct, Dakota Dan, His Social Rise (Triangle), Bond Place Chambers, Infirmary-street, 11 a.m., April 2 and 5.
In the Balance, The Tenderfoot (New Century), Assembly Rooms, 11 a.m., April 5.

LIVERPOOL.
The Flame of the Yukon (Western Import), The Scala, Lime-street, 10.45 a.m., April 4.
Torment, The Little Terror (L.I.F.T.), Picture House, 11 a.m., April 5.
Stolen Hours (Gaumont), Own Theatre, 11 a.m. and 2.45 p.m., April 5.

MANCHESTER.
Waifs, A Square Deal, His Rise and Tumble (Triangle), Triangle House, Deansgate, 11 a.m. and 2.30 p.m., April 2, 4, 5.
The Heart of Romance (Fox), Fox Private Theatre, 11 a.m. and 3 p.m., April 4 and 5.
Courage of Fidelity, His Own People (Weisker), Jury's Theatre, 11 a.m., April 5.
Mysteries of the Castle of Malmort (L.I.F.T.), Picture House, 10.30 a.m., April 5.

NEWCASTLE.
The Flame of the Yukon (Western Import), Pavilion, Westgate-street, April 4.
The Mystery of the Double Cross (Pathé), Pathé Theatre, 15, Bigg Market, 10.30 a.m. and 2 p.m., April 5.

NEXT WEEK.

LONDON.
Camille (Fox), Alhambra, 2.30 p.m., April 8.
Miss Jackie of the Army (Bolton's), Super Cinema, 11 a.m., April 8.
Adam Bede (International), Alhambra, 2.45 p.m., April 9.
Jack Spurlock—Prodigal, Son of a Gun (Fox), Super Cinema, 11 a.m., April 10.

BELFAST.
Stolen Hours (Gaumont), Own Theatre, 11.15 a.m., April 10.
When a Man Sees Red (Fox), The Panopticon, 11 a.m., April 12.

BIRMINGHAM.
Over the Hill (Pathe), Pathé Theatre, 303, Broad-st., 6 p.m., April 7.
A Heart's Revenge, Shadows of Her Past (Fox), Scala, 11 a.m., April 9.
The Gown of Destiny, The "Dud," From No Man's Land to Blighty (Triangle), Scala Theatre, 11 a.m., April 10.
The Gown of Destiny, "The Dud" (Triangle), Scala Theatre, 11 a.m., April 10.

CARDIFF.
Thou Shalt Not— (The Mark of Cain) (Pathé), Pathé Theatre, 13, Charles-street, 11.30 a.m. and 3 p.m., April 9.
In the Balance, The Tenderfoot (Jury's), Own Theatre, 11 a.m., April 9.
Stolen Hours (Gaumont), Own Theatre, 2.30 p.m., April 9.
The Gown of Destiny, "The Dud" (Triangle), Principality Buildings, Priory-street, 11 a.m., April 9.
The Gown of Destiny, The "Dud," From No Man's Land to Blighty (Triangle), Principality Buildings, Priory-street, 11 a.m., April 9.
The Heart of a Lion (Fox), Cardiff Cinema, 11 a.m., April 10.
Stolen Hours (Gaumont), Own Theatre, 11.30 a.m. and 2.30 p.m., April 12.
Cupid's Round-Up (Fox), Cardiff Cinema, 11 a.m., April 12.

DUBLIN.
Stolen Hours (Gaumont), Own Theatre, 11.30 a.m., April 9.
Jacko's Secret, The Slave (L.I.F.T.), Panopticon, 11 a.m., April 9.
When a Man Sees Red (Fox), Carlton, 11 a.m., April 10.

GLASGOW.
Cupid's Round-Up (Fox), Grand Central Picture House, 11 a.m., April 8.
The Heart of a Lion (Fox), Grand Central Picture House, 11 a.m., April 12.
To-day (Ideal), Savoy, 11 a.m., April 12.

LEEDS.
The Flower of Faith (Pathé), City Cinema, Boar-lane, 11 a.m., April 9.
Waifs, A Square Deal, His Rise and Tumble (Triangle), Bond-place Chambers, Infirmary-street, April 9 and 12.
The Heart of Romance (Fox), Grand Assembly Rooms, 11 a.m., April 11.
Waifs, A Square Deal, His Rise and Tumble (Triangle), Bond-place Chambers, Infirmary-street, April 9 and 12.

LIVERPOOL.
The Heart of a Lion (Fox), City Picture House, 11 a.m., April 8.
The Heart of Romance (Fox), Scala, 11 a.m., April 9.
Courage of Fidelity, His Own People (Weisker), Jury's Theatre, 3 p.m., April 9.
The Bride of Hate, Knight of the Trail, Their Weak Moments (Triangle), The Scala, Lime-street, 11 a.m., April 10.
Over the Hill (Pathé), Pathé Theatre, 34, Paradise-st., 11 a.m. and 3 p.m., April 9 and 12.
The Bride of Hate, Knight of the Trail, Their Weak Moments (Triangle), The Scala, Lime-street, 11 a.m., April 10.

MANCHESTER.
The Lust of the Ages (Phillips), Market-street Picture House, 11 a.m., April 9.
To-day (Ideal), Grosvenor P. P., 11 a.m., April 9.
Camille (Fox), Grosvenor Picture House, 11 a.m., April 10.
Over the Hill (Pathé), Pathé Theatre, 15, Deansgate, 11 a.m. and 3 p.m., April 10 and 11.
The Bride of Hate, Knight of the Trail, Their Weak Moments (Triangle), Triangle House, Deansgate, 11 a.m. and 2.30 p.m., April 9, 11, 12.
The Bride of Hate Knighto f the Trail, Their Weak Moments (Triangle), Triangle House, Deansgate, 11 a.m., 2.30 p.m., April 9, 11, 12.
Jack Spurlock—Prodigal, Son of a Gun (Fox), Fox Private Theatre, 11 a.m. and 3 p.m., April 11 and 12.

NEWCASTLE.
Stolen Hours, &c. (Gaumont), Own Theatre, 11 a.m. and 2 p.m., April 9.
The Flower of Faith (Pathé), Pathé Theatre, 15, Bigg Market, 11 a.m. and 2 p.m., April 10.
A Heart's Revenge, Shadows of Her Past (Fox), Fox Private Theatre, 11 a.m., April 10.
The Mother Instinct, Dakota Dan, His Social Rise (Triangle), 26, Northumberland-street, 11 a.m., April 10.
The Mother Instinct, Dakota Dan, His Social Rise (Triangle), 26, Northumberland-street, 11 a.m., April 10.
The Lust of the Ages (Phillips), Queen's Hall, 11 a.m., April 11.

NOTTINGHAM.
To-day (Ideal), Goldsmith-street P. P., 11 a.m., April 10.
Co-Respondent (Granger), Scala, 11 a.m., April 12.

SHEFFIELD.
Courage of Fidelity, His Own People (New Century), Jury's Theatre, 6 p.m., April 7.
The Flower of Faith (Pathé), Clayton's Bioscope Theatre, Norfolk-st., 11 a.m., April 8.
The Price of a Good Time (Ideal), Union-street P. P., 11 a.m., April 10.

VARIETY CARDS.

HACKETT QUINTETTE

A Beautiful Straight Musical Act with a SURPRISE Comedy finish.
RESTING A WEEK AFTER SIXTEEN MONTHS HARD.
VACANT APRIL 8, 15, precede Jarrow-on-Tyne.
Wire—17, TOWER TERRACE, WOOD GREEN, N.

IRENE
PAGET-BOOTH

Now playing "ABDULLAH" in Panto. at ALEXANDRA THEATRE, BIRMINGHAM.
Record Run. Playing till April 6.
Returning to town after Panto.
P.A., 7, Burleigh Mansions, W.C. 2.

SYD MAY

Concluded Saturday last, fifteen weeks' engagement with the late Mark Sheridan's Company.
RESTING FOR A SHORT TIME.
After which, open to accept a few immediate dates (London preferred).
P.A., 130, Amesbury Avenue, Streatham Hill, London, S.W. 2.

MISS FLORENCE SMITHSON
ON TOUR.

TOMMY HUDSON

FRED KARNO'S "RATIONS."
This Week, HIPPO., COLCHESTER. Next, EMPIRE, BIRMINGHAM.

ALBERT WHELAN

This Week, NEWPORT. Next, SWANSEA.

ARTHUR WOODVILLE

PETER META
DONALD and CARSON

EMPIRE, NEWCASTLE.
P.A., 76, THE LAWNS, SHEPHERD'S BUSH. Agent, GEO. BARCLAY.

RENE RALPH

HIPPODROME, WOOLWICH.
Featuring "Mary, dear" and "I do Miss the Men."
Both numbers by CHARLES WILMOTT and ARTHUR L. KLEIN.

George F. FORD & "'Erb"

A New and Novel Ventriloquial Act. WOOLWICH.
All coms., 91, STOCKWELL PARK ROAD, S.W. 9.
or REEVE'S AGENCY, 331, BRIXTON ROAD, S.W.

BILLY CHURCHILL

THE COMEDIAN FUNNIER THAN A REVUE.
WANTED, Monday next April 8 and 22.
All letters this week, Palace, Attercliffe, Sheffield.

STILL THE BEST IN HER LINE.
JEN LATONA

AT THE PIANO. HIPPO., BRISTOL.
Manager, GEO. BARCLAY.

PAUL TEDDIE
WITT AND BUTT

THE ELITE ENTERTAINERS.
GEO. BARCLAY.
This Week—Collins's.
Next Week—Argyle, Birkenhead.

Say, Paul, if silence means approval, your act was a RIOT on Monday night!—Stewart.
Dear Stewart,
If you're a friend of Van Hoven's tell him to take ALL his ICE away with him.—Paul.

HARRY TAYLOR

(THE CANADIAN-SCOT ENTERTAINER)
WHO HAS BEEN THE TALK OF THE PROVINCES, RETURNS TO TOWN AT THE HOLBORN EMPIRE IN JUNE.
THIS Week: Kingston Empire. APRIL 15, Empire, Middlesbro.
Continued success of own number "The Maple Leaf and the Rose."
Shortly producing new number "On the Banks of the Chesapeake Bay."
All C ms., c/o "The Era."

ERNE "FATTY" ROMA

COMEDIAN.
This Week, STOLL, WOOD GREEN. Next, L.T.V., CLAPHAM.
Agent - - - - E. H. GRANVILLE.

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SCOTLAND'S FOREMOST COMEDIENNE.
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Leading Lady, "HULLO! BABY." 8th Month.
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"The Dapper Dandy Boy."
Starring in "STRAWBERRIES AND CREAM."
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"'AT BOOBY VILLA' is as perplexing as ever. There is no need to speculate how the changes of costume are worked. It is sufficient to remark that he has no competitors in his line."—BIRMINGHAM DISPATCH, July 10.
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Say Frank, why are you "out" when I am "in"?

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THE GARRULOUS JUGGLEDIAN.
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LEW LAKE
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introducing a REFINED and ORIGINAL style of new comedy.
All invited to see it.
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"Roses and Radishes, Pansies and Peas."
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COMEDIAN.
This Week, EMPIRE, ARDWICK. Next, GRAND, BOLTON.

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"THE WOMAN OF LOUVAIN."
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THE GREATEST LAUGHING HIT OF THE WAR.
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The Scottish Comedian.
This Week, EMPIRE, SWANSEA.
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This, HIPPO., BRIGHTON. April 8, PALACE, HULL.
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(MR. MANHATTAN)

SAYS I—
I've read the whole of Fox's "Book of Martyrs" and it doesn't say a single thing about the women who try to wear No. 3 shoes on No. 5 feet.
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April 8, LONDON COLISEUM.

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Enormous Success of "A SOLDIER'S WIFE," by Fred Austin.
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JACK LANE
MORNY CASH
O'GORMAN BROS.
SPESSELL BROS. & MACK
TOM GOTT

HAMMERSMITH PALACE

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MAX DAREWSKI
CORAM
J. W. RICKABY
KIRKBY & HUDSON
HILDA GLYDER
CLARK'S CYCLISTS
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RAGOLIO

CAMBERWELL PALACE

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MALCOLM SCOTT
NELLIE WALLACE
CARLTON
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5 JOVERS
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Cast also includes—
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ERNIE LOTINGA
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LILIAN BYRNE
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The successful Musical Comedy from DALY'S THEATRE.

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LONDON, W. 1.—Theatre Girls' Club, 59, Greek-st., Soho, W. 1, Cubicle and Full Board per week, 17s. 6d. and 21s. 6d.; small single room, 25s.; non-resident members also received; club subscription for one year, 2s. 6d.; open all Sunday; restaurant prices for non-residents: dinner 10d., tea 4d., supper 8d. Apply SECRETARY.

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"SWITCH NO. 7."

Mr. Hartley Milburn presented "Switch No. 7," a sensational episode by George Rollitt, originated and devised by Harold Heath, at the Victoria Palace on Monday. The scene is laid at a lonely signal-box cabin in the Peak District in the early morning in mid-winter. It is a stormy night, and Williams is in charge. Every time he essays to get his tea an interruption comes by telegraph or 'phone. The goods train has gone through, and a troop train is due. In taking an urgent message a short circuit renders him hors de combat, and Capt. Fox, coming in to order the stoppage of the troop train, finds him insensible. There is nothing for it but to convey him to the shed, half-mile distant, and get a relief man. At this juncture the tramp, who is none other than an escaped German officer prisoner, enters. Helen Christie, of the canteen establishment, next arrives, and, after a short one-sided conversation, recognises him by a scar on his cheek, which tallies with the police description. Finding himself at bay, the Hun attempts to strangle her, and next shoots an engine-driver who has left his locomotive to see what is happening. Leaving Helen unconscious, and having previously learnt from her of the expected arrival of the troop train, the Hun determines to wreck it. Helen revives, and in answer to her call for help Capt. Fox reappears. Being unable to stop the train by signal, it occurs to Fox to blow up an adjacent bridge, which is mined, and by means of the secret code they find this can be done by raising the lever of switch No. 7. But apparently there are only six switches! At their wits' end, they switch on more light, and inadvertently fire the mine and save the train. It is a most thrilling situation, but requires a little more confident and deft handling to bring out all its dramatic possibilities. Mr. Harold Heath (late Mercantile Marine) himself portrays the escaped German with latent intensity and convincing celerity of movement. The small part of Ben Williams, a signalman, is enacted by Alfred Beale (late E. Surrey and French Red Cross) in eminently satisfactory style. Capt. Fox, V.C., is safe in the hands of Franklyn Bellamy (late R.F.A.), who acts well; and Helen Christie was capably interpreted by Miss Dorothy Green.

A very popular turn here is given by Bert and Jack O'Cullen, one of whom sings delightfully, while his brother gives a pianoforte prelude in first-rate style. Ernie Mayne, the simple soul, is droll as ever in three songs; Ray Kay and Betty Bush, assisted by Syd Keith, were very amusing in "Fun in a Music Shop"; Douglas and Ethel Ascot provide a very novel and agile step-dancing turn; the Four Clovelly Girls gain golden opinions by their juggling; the Sparkling Mozelles dance with neatness and precision, and their turn is a pretty and attractive one; Ida Long, character comedienne, is another attraction; and Sam Mayo, the drowsy, droll comedian, is very comical in his latest funniosities. The Victoria Palace was absolutely packed at the 6.20 show.

AMUSEMENTS IN DURBAN.

DURBAN, Feb. 19, 1918.—Theatre Royal.—P., A. C. Madore and Co.—The African Theatres Trust present the spectacular pantomime, "Dick Whittington," with Nancy Benyon and Dan Thomas in principal parts.

The Criterion Theatre. — P., Criterion Theatres, Ltd.—This week's programme includes Armitage and Hine, in comedy and singing; Edythe Hyland, mezzo-soprano; J. W. Biell, baritone; and pictures.

BIRTHS, MARRIAGES, DEATHS

The charge for inserting in "The Era" an announcement of a **Birth**, a **Marriage**, or a **Death**, or an "**In Memoriam**" notice, not exceeding twenty-four words, is **One Shilling and Sixpence**.

DEATH.

HEMSLEY. VIOLET MARGARET.—Died March 29, 1918, age 16. Late "Fatal Wedding Co." Deeply mourned by her mother, sister and brother. 66D, The Chase, Clapham, S.W. 4. God rest her soul.

HEMSLEY. VIOLET MARGARET.—Died March 29, 1918. More than a daughter, "a pal." Deeply mourned. Sam Austin (Belle and Austin).

IN MEMORIAM.

BELL. — In loving remembrance of our darling sister, Eva Bell, who fell asleep April 4, 1901. Never forgotten by Minnie and Bella Terry.—R.I.P., dear one.

LANSCAR.—In loving memory of our darling daughter Christine, who fell asleep on Easter Thursday morn, April 4, 1907, age 22 years. "Who plucked this flower? I, said the Master; and the gardener was silent."

TERRY.—In affectionate remembrance of my father-in-law, Edward Terry, who died on April 2, 1912. Margaret (Mrs. Edward Terry).

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These calls are communicated by the management for the convenience of Artistes without prejudice.

CALLS FOR MONDAY, APRIL 8, 1918.

No Deputies will be accepted at Rehearsals. Any Artistes absenting themselves will be liable to have their contracts cancelled.

THE LONDON HIPPODROME.

Rehearsal at 11 a.m. for:—
"Box o' Tricks."

EMPIRE, FINSBURY PARK.

Rehearsal at 1 p.m. for:—
Company as booked.

EMPIRE, NEW CROSS.

Rehearsal at 1 p.m. for:—
Company as booked.

EMPIRE, STRATFORD.

Rehearsal at 1 p.m. for:—
Tommies' Lonely Lassies, Schreck and Percival, Alpho, Tom Leamore, Kitty Denton's Eight Rays of Sunshine.

ALEXANDRA THEATRE, STOKE NEWINGTON.

BROADWAY T., NEW CROSS.

Picture entertainments.

EMPIRE, CARDIFF.

Rehearsal at 1 p.m. for:—
Company as booked.

EMPIRE, SWANSEA.

Rehearsal at 2 p.m. for:—
Ida Barr, Christine Roy, De Cars and "Tomato," Roya, Senora.

EMPIRE, NEWPORT.

Rehearsal at 1 p.m. for:—
Ost and Partner, Johnny Fuller, Nora Moore, and company as booked.

PANOPTICON, CARDIFF.

Picture entertainments.

OLYMPIA, CARDIFF.

Picture entertainments.

EMPIRE, NOTTINGHAM.

Rehearsal at 1 p.m. for:—
Sisters Austin, Arthur Cooke, Vivian Foster, and company as booked.

EMPIRE, GLASGOW.

Rehearsal at 1 p.m. for:—
Roxy La Rocca, Bromley Carter, Rosie and Mons, Dubin, Wilfrid Burnand, The Flying Banvards.

COLISEUM, GLASGOW.

Rehearsal at 1 p.m. for:—
Kitty Curtis, Raie and Rosie Walters, Willie Rolls, Carrie Lauri's Juveniles.

EMPIRE PALACE, BIRMINGHAM.

Rehearsal at 1 p.m. for:—
Laurie and Elsie Quartette, Benadetti Brothers, Victoria Carmen.

GRAND, BIRMINGHAM.

Rehearsal at 1 p.m. for:—
Syd Sydney, Holden and Graham, Sisters Reeve, Purcella Brothers, Romany Girl, Tom D. Newell, Barts Trio.

NEW PALACE, SUMMERHILL, BIRMINGHAM.

Rehearsal at 12 noon for:—
Baxter and St. Welma, Tom Lloyd, Two Jeanes.

EMPIRE PALACE, LIVERPOOL.

Rehearsal at 1 p.m. for:—
Company as booked.

OLYMPIA, LIVERPOOL.

Rehearsal at 1 p.m. for:—
Florrie Forde, Sam Mayo, Waters and Morris, Rollo and Rega, Cornella and Eddie.

EMPIRE PALACE, LEEDS.

Rehearsal at 1 p.m. for:—
The 3 Merrills, James Fawn, Marie Kay, Harry Taft, The Five Dorinos.

PALACE THEATRE, HULL.

Rehearsal at 1 p.m. for:—
Cooper and Lait, Jean Schwiller and Co., Hector and Loletta, Sam Milton, Luvaun, Rich Hayes.

EMPIRE PALACE, SHEFFIELD.

Rehearsal at 1 p.m. for:—
Company as booked.

GRAND PICTURE HOUSE, WALSALL

ALHAMBRA, BRADFORD.

Rehearsal at 12 15 p.m. for:—
Company as booked.

EMPIRE, NEWCASTLE-ON-TYNE.

Rehearsal at 1 p.m. for:—
Company as booked.

EMPIRE THEATRE, EDINBURGH.

Rehearsal at 1 p.m. for:—
Lawrence Wright Ensemble, Talbot O'Farrell, Daly and Healy, Pauline Travis, Doria's Dogs, Adam Tomlinson.

NEW EMPIRE CINEMA, NEWCASTLE.

Picture entertainments.

KING'S THEATRE, SOUTHSEA.

Rehearsal at 1.30 p.m. for:—
Hedley and Windish, Borellis, Wal Langtry and company as booked.

EMPIRE THEATRE, BELFAST.

Rehearsal at 12 noon for:—
Company as booked.

EMPIRE THEATRE, DUBLIN.

Rehearsal at 12 noon for:—
Company as booked.

EMPIRE, SUNDERLAND.

Rehearsal at 1 p.m. for:—
Tom Parker, Walker's Juveniles, Finlay Dunn, F. V. St. Clair, Roni and Partner, Dolly Victoria, Query.
(Managing Director, Richard Thornton.)

EMPIRE PALACE, S. SHIELDS.

Rehearsal at 1 p.m. for:—
Bi-Bo-Bi, Fred Curran, Three Creole Singers Bobbie and Beatie, Tokiwa Family.
(Managing Director, Richard Thornton.)

EMPIRE, WEST HARTLEPOOL.

Rehearsal at 12 noon for:—
Empire Opera Singers, "All Clear."
(Managing Director, Richard Thornton.)

EMPIRE, GATESHEAD.

Rehearsal at 12 noon for:—
"Peg o' My Heart."
(Managing Director, Richard Thornton.)

EMPIRE HALL, WALSALL.

Rehearsal at 1 p.m. for:—
Company as booked.

HER MAJESTY'S T., WALSALL.

Rehearsal at 1 p.m. for:—
Company as booked.

GRAND THEATRE, NOTTINGHAM.

Rehearsal at 1 p.m. for:—
Company as booked.

Artistes' Business must be absolutely free from vulgarity.

Special provision has been made at each Theatre for the exhibition of loose Photographs. Artistes are invited to supply these to the Manager on reaching the Theatre, and they will be returned in good condition at the end of the week.

Scenery and Properties must be fireproofed to approval of Local Authorities.

Applications for Engagements by Artistes or their Agents must be addressed to Head Office. State salaries required for (*a*) West End, (*b*) Suburban, (*c*) Large, and (*d*) Small Provincial Halls. A list of existing engagements must be enclosed. Artistes are requested to accredit only one Agent at the same time and to notify the Company immediately of any change of Agents.

Silence a polite negative.

Artistes desirous of submitting their Acts at private auditions should communicate with Head Office.

Matinées are held every Wednesday at the **Empire Theatre, South Shields,** at which new acts may be presented. Applications should be made to the Manager at the Theatre.

Engagements of Artistes are subject to cancellation if the following requirements are not observed:—

(1) Matter for bills and programmes, blocks, specimens of pictorials (if any) and a list of engagements with (*a*) in the case of singers, copies of the songs and patter, (*b*) in the case of sketch proprietors copies of the scripts as licensed and copies of the Lord Chamberlain's Licence, must be sent to Head Office three weeks at least before opening.

(2) Artistes must attend rehearsals, no deputies being accepted.

(3) **Press Matter and Photos.** Star Artistes, Feature, and Speciality Acts are requested to furnish the Press Publicity Department (Representative, Mr. Alfred Davies) with any interesting matter pertaining to their turn, with latest photos (non-copyright), for newspaper reproduction, three weeks before opening.

Important Notice to Artistes and Agents. When an Artiste or Act having previously played on the Moss' Empire Tour, is re-engaged for further dates, the contracts will be sent to the Agent who negotiated the last engagement, unless notice has been received from the Artiste that this is not desired.

Contracts and Orders. No contracts or orders for services or goods will be recognised unless upon an Official Form issued from Head Office and signed by the **Managing Director** or **Business Manager,** and the Company concerned may refuse payment for all services rendered or goods supplied except in accordance with this notice.

Invoices must be sent to the Theatre or Department to which goods are supplied, but monthly statements must be sent to Head Office.

The Company on whose behalf Contracts or Orders are signed is solely responsible for payment.

The Company will not hold itself responsible for loss or damage to Manuscripts, Songs, etc., submitted or sent to it for any purpose.

Mr. FRANK ALLEN, *Managing Director.*
Mr. A. P. DE COURVILLE, *Assistant to Managing Director and Booking Manager for the London Hippodrome.* } Can be seen by appointment Only.

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Music by John S. Baker.
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April 8, Palace Theatre, Salisbury.
Coms., GEORGE BARCLAY.

MR. BRANSBY WILLIAMS.
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Next week, Empire, South Shields.

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Secretary and Chief Accountant, W. S. GORDON MICHIE.
ARTISTES' DEPARTMENT: Negotiations—A. D. DAVIS: Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR APRIL 8, 1918.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for:—
Weedon Grossmith, George Graves and Co., W. H. Squire, Lily Fairney and Marie Novello, Fred Duprez, Tom Clare, La Petite Nina, Daunton-Shaw Troupe, Jack Kellino, Fields and Doreen Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)
Pictures and Varieties.

THE NEW MIDDLESEX.
Rehearsal at 12 a.m. for:—
"Where's the Chicken?"

THE HACKNEY EMPIRE.
Rehearsal at 12 a.m. for:—
Gaye Gordon, Phil Ray, 4 Swifts, Jen Latona, Geo. Prince, Sinclair's 3 Diamonds, Bioscope.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 a.m. for:—
Quaint Q's, Two Conns and Lloyd, "Head First," Campbell and Brady, Edna Maude, Sandy Powell, Biscope.

THE CHISWICK EMPIRE.
Rehearsal at 12 a.m. for:—
The Bells, Neil Gow, The Anartos, Brinn, Edis and Forbes, Woolmer Young, Bioscope.

WOOD GREEN EMPIRE.
Rehearsal at 12 a.m. for:—
Belle Mora, Paul Gordon, Elsie Spain and Randell Jackson, Jimmy Loft, Bioscope.

CHATHAM EMPIRE.
Rehearsal at 12-30 p.m. for:—
W. H. Fox, Sara Melita, Clifford and Grey, The McKays, Hayman and Franklin Bioscope.

BRISTOL HIPPODROME.
Rehearsal at 12 a.m. for:—
Biff Girls, Mabel Mann, Herbert Winter and Bunny, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

THE LEICESTER PALACE.
Rehearsal at 12 a.m. for:—
"Pleasure Bound."

THE ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for:—
Company as booked.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
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(Matinees Monday and Tuesday.)

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NOTE—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

Arrangements for additional Theatres include—
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BAND PARTS REQUIRED.—14 different parts for English Orchestrations and 17 for Foreign Orchestrations. London Coliseum, London Opera House, and Manchester Hippodrome require 20 parts, including 3 first violins, extra 'cello and bass, and extra part for harp if not scored for.

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Mr. Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Telephone Nos., Gerrard 5654 and 2619.

Calls for Monday, April 8, 1918

LONDON PAVILION.
Rehearsal at 11.30.
Marie Lloyd. Violet Loraine. Harry Tate and Co., in "Selling a Car." Bransby Williams. Footgers. Niblo and Doris. The Edivictas. Morton and Bowman. George Wilbey. Arthur Gilroy. Brida FitzGerald. Bioscope.

OXFORD.
Rehearsal at 12.
C. B. Cochran's Production, "The Better 'Ole."

METROPOLITAN.
Rehearsal at 12.15.
Dale and O'Malley. Bruce Green. Rosa Loader. Eight Rosettes. Sam Springson & Co., in "Myers' Fancy," The Bradshaws. Selkirk's Juvenile Spectacle. Rene.

CHELSEA.
Rehearsal at 12.
Bransby Williams. Mdlle. Juliette Mylo, in "Naughty Olivette." Belle Davis and her Cracker Jacks. Joe and Willy Countess Rubadi. Brenne and Erard. The Levards. Peggy Walsh and Molly Milne. Mark Coney. Bioscope.

EUSTON.
Rehearsal at 12.
Walter Walters. J. H. Scotland. Eris Brooks. Fay Black. Nella Webb. Clive. Frank and Vesta. Barton and Ashley. Mikado Family. Bioscope.

WATFORD PALACE.
Rehearsal at 1.
Henry Baynton and Co., in "A Fool's Paradise."

SOUTH LONDON.
Rehearsal at 12.
J. H. Scotland. Bros. Obo. Eileen Wayne. Sinclair and Vincent. The Kavanaghs. Ferguson and Mack. Sharp's Tromboneers. Frank Brighten & Co., in "Lavender."

EAST HAM.
Rehearsal at 12.
Terence Byron & Co., in "Simple Simon." Jay Whidden. Gotham Comedy Girls. McAllister and Smith. Win and Windle. De Lilo Sisters. Master Roy Mex. Mdlle. Laura Novea. Bioscope.

TOTTENHAM.
Rehearsal at 12.
Hamamura Family. The Gomez Trio. Arthur Aiston. Manny and Roberts. Charles Hutchins presents "The Q's." Two Cures. Dorothy Storm. Maggie Carr. Bioscope.

EMPRESS, BRIXTON.
Rehearsal at 12.
Lawrence Barclay. Dainty Danes. Dolly Elsworthy. Capt. Villiers. Airship. Niblo and Doris. Binns and Binns. Alcide Capitaine. Halma Takeo and Koma Namba. Bioscope.

WALTHAMSTOW PALACE.
Rehearsal at 1.
Femina Quartette. Manny and Roberts. Kiddy Kennedy. Madam Dalmera's Table Circus. Atherton and Hyde. Ragolia. Daisy Morell. Lloyd Morgan. Bioscope.

These Calls are communicated by the Management for the information of Artistes without prejudice.

All matter to be sent direct to each hall three weeks prior to date of opening.

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